

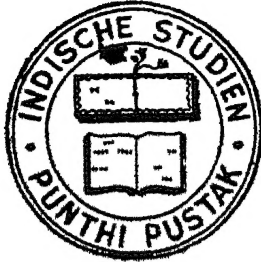
NATAKA-LAKSANA-RATNA-KOSA

In the perspective of
Ancient Indian Drama and Dramaturgy

SIDDHESWAR CHATTOPADHYAYA, M A , D Phil

Kāvya-tīrtha

*Reader in Sanskrit,
The University of Burdwan,
Burdwan*



PUNTHI PUSTAK

Calcutta

1974

Published by
S K Bhattacharya
© Punthi Pustak
34 Mohan Bagan Lane
Calcutta 700004

First published 1974

Printed in India
by Santosh K. Bhattacharya at Sri Ramkrishna Printing Works,
19, S N Banerjee Road, Calcutta-700013

To
PIONEERS
In the Field of the Study of
INDIAN DRAMATURGY

FOREWORD

It is known to students of Sanskrit Literature that works on Sanskrit Poetics, written in different periods of Indian History, furnish evidence to indicate its growth and development. But the paucity of literature on Sanskrit dramaturgy is a stupendous stumbling block to a critical study of its development through the centuries. Though the Nāṭyaśāstra of Bharata is looked upon as the fountain source of matters relating to literature, both poetic and dramatic, yet it is unfortunate that an elaborate and adequate study and evaluation of topics on dramaturgy and its various problems is not available in subsequent works which are more or less anything but collections of matters of dramatic interest. It is, therefore, that the present work of Dr Siddheswar Chattopadhyaya will be read by scholars who have a genuine interest in Sanskrit drama and various problems concerned with it,—its source, analysis, divisions of the plot and the like. Dr Chattopadhyaya is well acquainted with dramatic technique in its various forms, being himself a finished actor of Sanskrit dramas. With his rich personal experience in the domain of histrionic art he has been able to throw light on many difficult issues. Dr Chattopadhyaya has utilised the work of Sāgarānandin to his advantage.

I recommend the present book to all lovers of Sanskrit dramas.

Calcutta
August 1, 1973

GAURINATH SASTRI

ACKNOWLEDGEMENTS

Present work is the first part of a study, the second, the last one waits completion

It was my revered preceptor Dr Gaurinath Sastri who initiated me into the study of ancient Indian drama and dramaturgy, guided me in my research work and has also graced my book with a foreword from his pen. I find no language to express my gratitude adequately to him. I am specially indebted to my esteemed friend Dr Kalikumar Datta Sastri, Research Professor, Calcutta Sanskrit College. It was he who drew my attention to the Nāṭaka-laksana-ratna-kosa and helped me in every possible way by going through my writings, offering suggestions and clarifying many points through discussions. I am also grateful to my respected friend Dr Gobindagopal Mukhopadhyaya, Professor and Head of the Department of Sanskrit, Burdwan University. He had been taking a personal interest in the progress of the work. Lastly but nowise in the least, I am thankful to my learned friends of the Calcutta Sanskrit Sahitya Parishat, but for their pursuation the present work could have neither been completed nor published.

My thanks are due to Sri Sankar Bhattacharyya, proprietor of "Punthi Pustak" who had to cross many a hurdle in bringing out this book to the light of the day. He had even to change the press after first few formats were completed. Many thanks to the owner of the Sri Ramkrishna Printing Works who at last managed to produce this volume neatly.

I am glad to record my obligation to my students, Prof Miss Archana Chaudhury and Miss Radharani Datta Ray, Research Scholar, who helped me in preparing the index.

x NATAKA-LAKSANA RATNA ROSA IN THE PERSPECTIVE

In conclusion, I frankly admit of my inefficiency as a proof-reader. Moreover, due to some unforeseen reasons I could not even go through the proofs of first four formats. Corrigenda thus became necessary.

Burdwan

SIDDHESWAR CHATTOPADHYAYA

Mahalaya, 1973

ABBREVIATIONS

Abhi bhā	= Abhinava-bhāratī
Abhi saku	= Abhijñāna śakuntalam of Kālidāsa
ABORI	= Annals of the Bhandarkar Oriental Research Institute
Ag	= Abhinavagupta
Al sa	= Alaṅkāra-samgraha of Amṛtānanda yogan
Ar dyo	= Artha-dyotanikā of Rāghavabhaṭṭa
An rā	= Anargha rāghava of Murārī
Bāl rā	= Bāla-rāmāyana of Rājasekhara
Bhā pra	= Bhāva-prakāśana of Śāradātanaya
Bhar ko	= Bharata Kosa
BSOS	= Bulletin of the School of Oriental Studies
CHCSL	= A concise History of Classical Sanskrit Literature of Dr G Sastri
Com	= Commentary/commentator
Dh ā	= Dhvanyāloka of Ānanda-vardhana
DR	= Daśa-rūpaka of Dhanañjaya
DSL	= Drama in Sanskrit Literature of R V Jagirdar
Ed	= Edited by/Editor/Edition
Eng Tra	= English Translation
f	= Following
f n	= Foot note
GOS	= Gaekwad's Oriental Series
HSL	= A History of Sanskrit Literature
HSP	= History of Sanskrit Poetics
IHQ	= Indian Historical quarterly
Ind Thea	= Indian Theatre of C B Gupta
J A	= Journal Asiatique, Paris
JOI	= Journal of the Oriental Institute, Baroda
JOR	= Journal of the Oriental Research Institute, Madras

Kā ā	= Kāvyaḍarsa of Dandin
KM	= Kāvyaṃālā Series
KSS	= Kāshī Sanskrit Series
Ku mā	= Kuṇḍamālā of Dinnāga
l /ll	= Line/ Lines
LPSD	= The Lawas and Practice of Sanskrit Drama of S N Shastri
Mā ag	= Mālavikāgnimitra of Kālidāsa
Mā mā	= Mālatī mādhava of Bhavabhūti
Mu-rā	= Mudrā rāksasa of Viśākhadatta
Mr/Mrccha	= Mrcchakaṭika of Śūdraka
Mg	= Mātrgupta
Nāgā	= Nāgānanda of Śrīharṣa
NC	= Nāṭaka candrikā of Rūpa gasvāmin
ND	= Nāṭya darparā of Rāmacandra-Gunacandra
NLRK	= Nāṭaka-lakṣana ratna-kosa of Sāgaranandin, Ed M Dillon
NŚ	= Nāṭya-sāstra
NSP	= Nirṇaya-sagara press
OH	= Our Heritage
PHAI	= Political History of Ancient India of Dr H Roychoudhury
PRYB	= Pratāpa rudra-yaśo-bhūṣana of Vidyānātha
Ra ca	= Rasa candrikā, commentary of Śanakara on Abhi-saku
RB	= Rāghava-bhaṭṭa
RS	= Rasārṇava-sudhākara of Śiṅga-bhūpāla
R t	= Rāja-taranginī of Kahlana
R V	= Ratnā valī of Śrīharṣa
San-dā	= Sangita dāmodara of Śubhankara
SCAS	= Some concepts of the Alankāra Śāstra of V Raghavan
SD	= Sāhitya-drapana of Viśvanātha
Śdt	= Śāradātanaya
Sgn	= Sāgaranandin
SOLRP	= Some Old Lost Rama Plays of V Raghavan

Śr pra	= Śrngāra prakāśa of Bhoja
SSP	= Sanskrta-sāhitya Parisāt
The Skt Dr	= The Sanskrit Drama of A B Keith
Ṭi-sar	= Ṭikā sarvasva of Sarvānanda
The TSS	= The Theory of Sandhis and Sandhyaṅgas of T G Mankar
TSS	= Trivandrum Sanskrit Series
U ca	= Uttara-rāma carita of Bhavabhūti
VDP	= Viṣṇu dharmottara purāna
Vik u	= Vikramorvaśiya of Kālidāsa
V sam	= Veni samhāra of Bhattanārāyana

Chronological position of some important writers and works
on Indian dramaturgy, and commentators of dramas, accepted
in the present work —

<i>Nāṭya śāstra</i> of Bharata	C 300 B C — 300 A D	
<i>Abhinava-bhāratī</i> of Abhinava-gupta	980-1030	„
<i>Daśa-rūpaka</i> of Dhanañjaya	975-995	„
<i>Avaloka</i> of Dhanika	C 1000	„
<i>Śrngāra-prakāśa</i> of Bhoja	* 1005-1054	„
<i>Nāṭya-darpana</i> of Rāmacandra- Gunacandra	1093 1175	„
<i>Bhāva-prakāśana</i> of Śāradātanaya	1175-1250	„
<i>Pratāpa rudra yaso-bhūšana</i> of Vidyānātha	— 1275-1325	„
<i>Sāhitya darpana</i> of Visvanātha	1300-1340	„
<i>Rasārṇava-sudhākara</i> of Śingabhūpāla	1340-1360	„
<i>Nāṭaka-candrīkā</i> of Rūpa-Gosvāmin	1470-1554	„
Jagaddhara (Com <i>Mālatī-mādhava</i>)	14th cen	„
Kāṭyavema (Com on <i>Mālavikāgnimitra</i>)	1381-1416	„
Rāghava-bhaṭṭa (Com on <i>Abhi śaku</i>)	1475 1500	„
Śankara and Naraharī (Coms on <i>Abhi-śaku</i>)	C 1500	„
Raṅganātha (Com on <i>Vikramorvaśīya</i>)	C 1600	„
Dhuṇḍirāja (Com on <i>Mudrā-rākṣasa</i>)	1713-14	„
Rucipatī (Com on <i>Anargha-rāghava</i>)	C 1600	„

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INTRODUCTION

From my college days, I have all along been an ardent admirer of Sanskrit drama and an active participant in the production of and acting in Sanskrit plays. As a student and then as a teacher in the Under Graduate and Post Graduate classes, very often I came to be confronted with difficult problems concerning various topics of Sanskrit drama and dramaturgy. These problems could not be satisfactorily solved with the help of either the standard text books like the *Dasa rūpaka* and *Sāhitya-darpana*, or the available commentaries of dramas. Though of much help in some cases, the commentaries do not mostly follow a definite school of thought but unhesitatingly quote divergent opinions from different sources and thus help little to form a definite concept. Their value as treasure house of quotations from lost works, however, cannot be ignored. My confusion became worse confounded when I made an attempt to compare the views of these works with those found in the *Nāṭya-sāstra* and *Abhinava-bhāratī*. It is a common experience to every student of Sanskrit drama and dramaturgy that the commentators and later theorists profess an almost religious allegiance to the *Nāṭya-sāstra* while giving divergent and sometimes self-contradictory views on any topic. To name only a few, the theory of correlation of the three pentads (*Avasthā*, *Sandhi* and *Arthaprakṛti*) the nature of the five *Arthopaksepakas* and their relation with the *Anka*, the significance of *Vṛtti*, the prohibitive injunctions against the representation on the stage of such incidents like death, marriage etc., are some such topics. The standard work of Dr A. B. Keith is inadequate to explain these problems like many others.

It is not our business to find out here the shortcomings of my fore runners in the field. With due respect to those scholars, it may be stated that none of the recent publications¹

could answer fully the problems raised in my mind or by my students. There had been no comprehensive and historical study of all the topics, related to the source, analysis and division of the plot of Sanskrit drama from different stand points and according to divergent views. The technique, involved in the division of the play for representation and other allied topics have been discussed so long very casually. That the theory of Arthopaksepaka had a history of development from a very simple state to a complex one, remained overlooked so long. For the first time, an attempt has been made here to have a comprehensive and critical study of all these topics.

So far as the available texts on dramaturgy are concerned there is a long gap of more than seven centuries between the *Nāṭya-sāstra* (C. 300 B.C. to 300 A.D.) and the *Abhinava-bhāratī* (A.D. 980-1030). But that this long period was not completely barren is brought home to us by the views discussed in the *Abhinava-bhāratī*, *Nāṭaka lakṣana ratna kosa*, *Śṛṅgāra-prakāśa* and the *Bhāva-prakāśana* mainly. For a proper comprehension of the theories of the *Nāṭya-sāstra*, it is imperative that all these works should be studied. Abhinava-gupta followed a particular school of thought in interpreting the *Nāṭya-sāstra* and almost at every step he referred to and criticised other views. Many of these views are found to be followed by Sāgara and it appears that he followed an earlier school of thought. Nowhere in the topics studied in the following chapters, Sāgara betrays any knowledge of the opinions of Abhinava-gupta specifically, excepting in cases where both agree.

In the following chapters the *Nāṭaka lakṣana-ratna kosa* has been taken up as the starting point for a comprehensive study of the theories of the *Nāṭya-sāstra* and their later developments. The work is neither a full commentary of the *Nāṭya-sāstra* like the *Abhinava-bhāratī* nor an independent treatise like the *Daśa-rūpaka*, *Nāṭya-darpana* etc., nor is it a collection of all the current views with occasional attempts

of bringing about a synthesis among them, as the *Śingāra prakāśa* and *Bhāva-prakāśana*. The portion of the *Nāṭaka-lakṣaṇa-ratna kosa* with which we are concerned in the present study, is based on only a few chapters of the *Nāṭya-sāstra*. It has been shown in the following chapters that almost in each case Sāgara quotes from the *Nāṭya-sāstra* and adds his comment, or describes a topic and then quotes from the *Nāṭya-sāstra* in his support. It has also been shown that wherever Sāgara's reading of the *Nāṭya-sāstra* differs from Abhinava gupta's, the former finds support in one or other of the manuscript readings.

Sāgara refers to and comments on many views not found in the *Nāṭya-sāstra*, but those of Mātrgupta receive his special attention, where the latter differs from the most commonly accepted opinions, Sāgara sides with him and this has been shown in several cases in the following chapters. Following Mātrgupta, Sāgara admits only Sanskrit speaking characters as *Vita*, *Tāpasa*, *Vipra* etc., in a *Praveśaka*. Mātrgupta's novel theory of *Sandhi-s*, as found in the *Nāṭaka-lakṣaṇa-ratna-kosa* has been fully explained and it has been shown that Mātrgupta's shorter method is but an alternative one and not a substitute of the elaborate method of Bharata and that the *Sādhyādi pañcaka* theory is most probably older than Mātrgupta to whom it is attributed by some scholars, other than Sāgara. Mātrgupta's opinion about the *Sandhyantarās* has also been fully discussed.

Nāṭaka-lakṣaṇa-ratna-kosa "The gem treasury of the views of dramaturgic text", makes us acquainted with some principles which are found to be generally followed by ancient dramatists. Some later theorists and commentators ascribes them to Bharata, but the principles are not found in the present versions of the *Nāṭya-sāstra* ². An attempt has been made for the first time, to trace the roots of these principles and their implications.

In the following chapters, each topic as described in the

Nāṭya-sāstra has been studied independently and in the light of Sāgara's exposition. The view of Sāgara has been compared with that of Abhinava. In doing so, all the different views on any particular topic, as referred to by these two authorities have been discussed. To make the study thorough and comparative, the standpoints of the *Śṛṅgāra-prakāśa*, *Dasa rūpaka*, *Nāṭya-darpana*, *Bhāva prakāśana*, *Rasārṇava-sudhā-lara* and the *Nāṭaka-candrikā* have been discussed. In some cases the *Pratāparudra yaśobhūṣana* and the *Alamkāra-saṃgraha* have also been consulted. In every case, however, attempt has been made to present a comparative study of the theories and their application in ancient dramas. In this connection the views of the commentators of dramas have been discussed. Attempts, wherever possible, have also been made to show chronological development of theories from the *Nāṭya śāstra* to later commentators. In short, in the following pages the development of the theories concerning mainly with the plot of Sanskrit drama through ages has been studied in relation to the dramatic literature.

Most modestly this thesis can claim to have treated for the first time in the above method, some views of Mātrgupta, the problem relating to the source of the plot of Nāṭaka and featuring of a contemporary hero therein, the actual implication of each member of the three pentads and their mutual relation and the evolution of the Sandhyantara-s. The nature of the individual Arthopaksepaka-s has been explained fully (Chap. IX) and it has been shown that the original conception of this pentad was thoroughly misunderstood later and that the Anka itself was recognised by early theorists as an Arthopaksepaka. Fresh light has been thrown on the topic of Sandhyanga-s, Patākāsthānaka-s, the naming of plays and the Vṛtti-s. The history of the Sandhyantara-s, specially of their definitions has been traced. Under the topic "What is and what is not permissible to be visibly represented in an Act" the prohibitive injunctions of the *Nāṭya-śāstra* have been thoroughly discussed and it has been shown that the

spirit behind these injunctions has been overlooked in later texts and the variety of acts and incidents permissible to be visibly represented came to be curtailed more and more. Most of these topics had hitherto been discussed either very casually or giving more importance to later text books. The fact that there were different schools of thought, followed by dramatists and theorists had been overlooked. The *Nāṭya-sāstra* treats the science of dramaturgy in *extenso* and is undoubtedly based on a tradition which developed through centuries in ancient India. It acquired a sanctity, almost religious in character, in the dim past. The *sūtra*-like verses of the monumental treatise are amenable to different interpretations. So, the propounders of later school found no difficulty in maintaining divergent views and at the same time professing allegiance to the *Nāṭya-sāstra*. We have tried here to trace the origin of these schools as far as possible and to clarify their standpoints.

The *Nāṭaka lakṣana-ratna kośa* of Sāgara nandin and its age

The text of the *Nāṭaka lakṣana ratna kosa* used here is the solitary one that was edited by Professor Myles Dillon in 1937, from a single manuscript which was discovered by Professor Sylvain Lévi from the collection of the Rājaguru Hemrāja Śarman of Nepal. Professor Lévi published a report on the work in the *Journal Asiatique* (Vol. XCIII, October-December 1923). Several papers on the work were published by eminent scholars like P. K. Gode, M. R. Kavi and Dr. V. Raghavan. Then in November, 1960 a translation of the text by Professor M. Dillon, revised by Dr. Murray Fowler and Dr. V. Raghavan with introduction, notes and amendments by the latter was published as a volume of *Transactions of the American Philosophical Society*, Philadelphia. Dr. V. Raghavan has identified most of the illustrations quoted by Sāgara from a number of plays. His notes, amendments and identifications have proved to be very useful for our purpose of exposition and comparative study. There are, however, cases where we have failed to share the opinions of Dr. Raghavan for which reasons have been given along with

our suggestions. Most gladly and frankly do I acknowledge my indebtedness to the above scholars. In a few cases, sources of illustrations from anonymous works have also been traced.

Besides many anonymous sources (referred to with such remarks as *tathāhi*, *anyeca*, *ācārya āha* etc.), Sāgara refers to a host of authorities on ancient Indian dramaturgy. The name of Bharata, however, tops the list.³ But it is significant that the name of Kohala is conspicuous by its absence. While describing the distribution of the⁴ Rasa s among the four Vrtti s, Sāgara quotes a verse⁴ the third foot of which is ascribed to Kohala by Abhinava gupta.⁵ The entire verse may thus be ascribed to Kohala. The editor of the *Nāṭya śāstra* (GOS) informs us that one *mātrkā* support the reading of Kohala instead of that accepted by Abhinava and gives the whole verse⁶ which again tallies with the reading of Sāgara. It is to be noted here that there is no mention of Śānta rasa in the verse and Sāgara also does not count that Rasa. But Sāgara ascribes the verse to Ācārya. In ten occasions Sāgara refers to his source as the saying of Ācārya, eight of which have been traced in the *Nāṭya śāstra*.⁷ Another verse, attributed to Ācārya, describes the three ways of sowing the germ and seems to be taken from some lost version of the śāstra.⁸ In the present case also it may be presumed that Sāgara believed that the above verse distributing the Rasas among the Vrtti s was Bharata's. Mm. P. V. Kane opines, "It appears that Kohala's work influenced the redactors of the *Nāṭya-śāstra*." It is possible that the above verse was included in some version of the *Nāṭya-śāstra* long before Sāgara-nandin who had an access to that version and found no reason to suspect its authenticity. In our discussion on Bindu it has been shown that Sāgara seems to follow the view of Kohala, of course without mentioning his name. Besides these two cases any direct influence of Kohala is not found in the *Nāṭaka-lakṣana ratna-kosa*. There are many references to the name of Kohala in the *Abhinava bhārati*.

and *Bhāva Prakāśan*, Sāgara-nandin's silence in the matter is inexplicable

It has been stated above that Sāgara gives more importance to the views of Mātrgupta. His work has not come down to us and it is a serious loss to any student of Indian dramaturgy. The *Rājataranginī* gives an account of one Mātrgupta who ruled for some years in Kashmir in the 7th cen. A.D., and was a celebrated literary figure and patron. It is generally believed that he wrote an independent treatise on dramaturgy in *anuṣṭūbh* verses. Several verses from his work with his name are found to be quoted in the *Tikā-sarvasya* of Sarvānanda and the *Arthadyotanikā* of Raghava bhatta. Ranganātha and Vāsudeva give the definition of Sūtradhāra from the work of Mātrgupta. Śāradātanaya also refers to his views with and without mentioning his name.¹¹ But it is the *Nāṭaka-lakṣana-ratna-kośa* from which we can have a real insight into Matrgupta's originality and understanding of the art of dramaturgy. Special attention has been given here in dealing with the views of Mātrgupta and it has been shown that Sāgara also seems to have quoted some verses from the work of Mātrgupta without mentioning his name.¹² It may be pointed out in this connection that Abhinava who refers to the views of a host of ancient Indian theorists, quotes Matrgupta only once and that is also on *Puspa*, a technical term for a particular way of the playing of the *binā*.¹³ Abhinava's comparative silence about the views of Mātrgupta is also inexplicable. Subhankara in his *sangīta-dāmodara* quotes Matrgupta's view on *Sandhi* but does not mention his name. It appears that he had no direct access to the work of Mātrgupta and took those verses from some other work, most probably the *Nāṭaka-lakṣana*.¹⁴ In any case, Matrgupta's "work must have been available until recent times"¹⁵ as can be surmised from the quotations found in the late commentaries pointed out above. It is interesting to note that Rāghava-bhatta quotes verses of the *Nāṭya-sāstra* but attributes them to Mātrgupta.¹⁶ Either Rāghavabhatta

is wrong or it may be presumed that some verses of the *Nāṭya śāstra* were taken by Mātrgupta verbatim

Prof Sylvain Levi observes that Viśvanātha seems to have drawn extensively upon the *Nāṭaka-lakṣana* without acknowledgement¹⁷ Dr V Raghavan substantiates this observation and points out that regarding the *Nāṭyālaṅkāras* the *Sāhitya darpana* be indebted to the *Nāṭaka laksana*, but so far as the examples of the *Upa-rūpakas* and some other illustrations are concerned, Viśvanātha's indebtedness to Sāgara is certain He also gives a concordance of passages common to the *Nāṭaka-laksana* and the *Bhāva prakāśana* and observes that a close relation between these two works is undeniable and further shows that Bahurūpa miśra knew the *Nāṭaka laksana-ratna kosa*¹⁸ It has been shown in the present discourse that all the names of Acts referred to in the *Bhāva prakāśana* and in the sixth chapter of the *Sāhitya-darpana* are found in the *Nāṭaka-lakṣana*¹⁹ Not only the names of Acts but the citations therefrom in the *Bhāva prakāśana* (written between 1175-1250 A D) and in the *Sāhitya darpana* occur in the *Nāṭaka-lakṣana* in similar contexts in almost all cases, whereas all the names of Acts found in the *Nāṭaka lakṣana* do not occur in the above two works So, the indebtedness of *Śāradaṭanaya* and Viśvanātha to Sāgara nandin seems to be undeniable None of them, however, mentions the name of either the work or its author

Śubhankara, a Bengali theorist of the 15th century, names a *Ratnakosa* in his *Saṅgīta-dāmodara* as one of his sources²⁰ and this *Ratnakosa* is undoubtedly the *Nāṭaka lakṣana-ratna-kosa* Most of the cases where Śubhankara appears to be indebted to the *Nāṭaka lakṣana* come under our discussion and have been noted in respective places A concordance of passages common to the *Nāṭaka laksana ratna kosa* and the *Saṅgīta dāmodara* is given here²¹

Nāṭaka lakṣaṇa-ratna-kośa

- (1) P 16, ll 18-19 ll 17-18, *rgbhyah pāthyam abhūd gītam sāmabhyah samapadyata/ yajurbhyo' bhinayā jatā rasāścāthar vanah smrtāh*// The verse contains what is said in the *Nāṭya-sāstra* (GOS) I 17, but the reading is quite different
- (2) P 71, l 16 l 2167, *haritālādi sāmāgī masi saiva tu varnikā* /
- (3) P 72 *Kutopi svecchayā etc* ll 365 366, (infra pp 171)
- (4) P 72 *asūcitasya pātrasya etc* l 331, (infra pp 163)
- (5) P 73, ll 4 5 ll 1045-1046, (infra p 223)
- (6) P 81 *devatā dāśanāntam etc*, l 389, (infra p 82)
- (7) P 97 ll 460-469, (infra View of Mātīgupta on Sandhis)
- (8) PP 98-99 ll 925 929, 994-995, (infra Sandhyantaras)

Mr M R Kavi has pointed out that Saivānanda, Subhūti, Jātaveda, Kumbhakarna, Rāyamukuta and Jagaddhara have mentioned or quoted from the *Nātaka-lakṣana-ratna kośa* ²² Dr V Raghavan, however, notices that Sarvānanda practically refers to *Ratnakosa* the lexicon²³ which has been referred to by many including Śaṅkara and Narahara from Mithila. Mr M R Kavi of Jātaveda's borrowing cities, *sṃgāra-vīra* etc in *ratnakose cakārāt sānto pi grhītaḥ*. But Sāgara nandin enumerates the Rasas in a verse (11 1861-1862) where there is no *cakāra*. My esteemed friend Dr K K Datta Shastri informs me that Rāyamukuta actually quotes from the *Nātaka lakṣana ratna kośa* ²⁴ Among commentators of dramas Jagad dhara, Ranganātha and Rucipati are stated to have drawn upon this work ²⁵ Ranganātha cites Sāgara regularly by

name ²⁶ *Rasa-candrikā* and *Tippam*, two commentaries on the *Abhyñāna sakuntala* by Śankara and Narahari respectively,²⁷ give clear evidences of their indebtedness to Sāgara-nandin. Both explicitly state the name *Ratnakosa* ²⁸ Most of their citations come under our discussion which have been pointed out in respective places. Thus, it appears that the *Nāṭaka-lakṣana ratna kośa* came to be recognised as a standard work fit to be drawn upon by the writers and commentators beginning from the 13th century A D.

In our discussion it has been shown in many places that Sāgara betrays no knowledge of the *Abhinava-bhāratī* and the *Dasa-rūpaka*, whereas in several occasions Abhinava criticises the views held by Sāgara who seems to follow an older school. Mr M R Kavi opines that the style of Sāgara is older than that of Abhinava. The *Viddhaśāla-bhañjikā* of Rājaśekhara (10th cen A D) has been cited in the *Nāṭaka lakṣana* (1 3071) and this provides the upper limit of Sāgara's date. Mr M R Kavi and P K Gode²⁹ assert that Subhūticandra borrowed from the *Nāṭaka-lakṣana*. T R Cintamani, P K Gode and M R Kavi, all are of opinion that Subhūticandra was alive between 1062-1172 A D ³⁰ Sarvānanda wrote his commentary in A D 1158-1159. The validity of the suggestion that he quotes from the *Nāṭaka-lakṣana* has been challenged by Dr V Raghavan, as stated above. He, however, admits that the two passages where Sarvānanda and Sāgara illustrate the three types of Śṛṅgāra are very close to each other, though the contexts are different ³¹ The closeness is so intimate that it suggests the borrowing of one from the other. Sarvānanda refers to the name *Ratnakosa*. So, the suggestion that he quotes from the *Nāṭaka-lakṣana-ratna-kosa* cannot be ruled out altogether though no conclusive evidence is available. From all these it appears that Sāgara nandin cannot be placed below the 11th century A D.

NOTES

1 Most important recent publications are — The Lawas and practice of Sanskrit Drama (1961) by Dr S N Shastri, The Theory of the Sandhis and Sandhyangas (1960) by Dr T G Mainkar The Conception of Sandhis in the Sanskrit Drama by Dr V M Kulkarni (JOI Vol V) is a brilliant paper So far as the method of treatment is concerned, I am glad to confess my indebtedness to Dr Kalikumar Dutta Sastri His two highly learned papers, Prologues and Epilogues in Sanskrit Drama and Pūrvaranga, (OH Vol V, Pt I, Vol IX, Pt I) give a comprehensive and historical study of the topics In this respect Dr V Raghavan (then a researcher) showed the way in his illuminating discourse on Vṛthi in J O R, Madras, 1932-33

2 Cf infra, the different ways of *bija-nyāsa* (chap Bija), the prohibition regarding the entrance of a character without being previously indicated (Chap on Pravesaka), the distinguishing mark between the Pravesaka and Viskambhaka

3 For the list of names of authorities cited or used in the NLRK see the NLRK Eng Tra p 71

4 NLRK II 1059-1062 This one has been taken into account in our discourse on Vṛtti, Chap XIX

5 NS GOS Vol II p 452

6 NS GOS Vol III p 105, the *mātrkā bha*

7 Cf the text of the NLRK below II 133, 333, 355, 535, 905, 912, 1394-2778, NS (GOS) respectively XIX 20-21, XVIII 34-35, XVIII 37, XIX 39, XIX 104-106, XVIII 42 XXII 33, XVIII 45

8 NLRK below I 548 For elaborate discussion see infra chap III, Bija It may be noted here that at least in one case Sgn attributes a verse (NLRK below I 2409) to the sage Bharata which is not found in the present NS.

9 Mm P V Kane, HSP p 24 The point has been discussed in Chap VIII B, particularly below "A general review of the Arthapaksepakas"

10 Vik-u, p 6, *Karpūramañjarī*, p 5 *Koneśvari tīkṣā* on Vik-u (ABORI Vol 38, Pts III-IV edited by H D Velankar) also quotes a verse of Mg on *tenā gītī* p 286

11 Bhā pra p 234, l 22 mentions the name of Mg, but in p 216, ll 9-10, Śdt refers to the view of Mg without mentioning his name

12 Infra f n 40, below the Sandhyanga Karana

13 Mm P V Kane, HSP, p 54

14 Infra, Chap IV, below Nirvahana-sandhi of Mātr gupta

15 Dr Raghavan, NLRK Eng Tra p 7

16 Infra Chap VII, f n 16 below fourth Patākā-sthānaka

17, Journal Asiatique, Octobre—December, 1923, p 211

18 Journal of the University of Gauhati, Vol III, 1952, pp 29-33

19 Infra chap X, Title of the Anka For date of Śdt see the Introduction of the Bhā pra pp 73-77, Mm P V Kane, HSP p 439

20 San-dā p 1

21 In "Sources and References" (San dā pp 125-136) the learned editors have pointed out (1) (6) (7) and (8) of the above agreements, and the (1) is said (San dā p 127) to be quoted in the *Bhaktiratnākara*

22 A Volume of Indian and Iranian Studies presented to Sir E Denison Ross, 1939, Date of Sāgaranandin, pp 198-205

23 NLRK Eng Tra p 6

24 Calcutt Sanskrit College Research Series, Commentary of Rāyamukuta, in Press

25 Cf papers of Prof Levi and Mr M R Kavi, referred to above and also the Introduction of the NLRK by Prof M Dillon In our discussions some other cases of agreement have been noted in proper places

26 Cf Vik-u, Ed K P Parab, Second edition 1897, pp 4, 7, 14, 16, 17, 21, 23, 26, 55, 65, 126

27 • The two commentaries, edited by Ramnath Jha, have been published in a single volume by the Mithila Institute, Darbhanga

28 See infra Chap I, f n 19

29 M R Kavi's paper referred to above f n 22, Kuppu swami Sastri commemoration volume Subhūticandra, p 40

30 (i) ABORI, Vol XVI pts 3-4, pp 313 314 Subhūti's commentary on the *Amarkosa*—P K Gode

ii) Kuppuswami Sastri commemoration volume, pp 47 51, Subhūticandra,—P K Gode

iii) JOR, Madras, Vol VIII 1934, Pt IV, pp 372 380, Subhūticandra's Commentary on *Amaralosa*,—T R Chintamani

31 NLRK Eng Tra p 6

CHAPTER I

Plot of the Sanskrit Drama

Qualitative analysis

Sanskrit rhetorecians use the term Kāvya to denote all sorts of the poetical compositions Kāvya may either be *abhināya* (*drśya*) or *śravaṇa* the former comprises all types of dramatic compositions which are primarily meant to be enacted and are appropriately designated as *rūpa*, *rūpaka*¹ or *nāṭya* while the latter includes all other varieties of Kāvya which are meant to be read, recited and heard ²

“*Nāṭya* is imitation,” says Sāgara nandin³ and in support of his view quotes

avasthā yā tu lokasya sukhaduhkha-samudbhavā |
*tasyāstvabhinayah Prājñair-nāṭyamityabhidhiyate*⁴ //

Here *Nāṭya* has been used in the sense of dramatic representation It is the *abhinaya* (imitation on the stage, i e., dramatic representation) of states or situations of human life arising out of joy and sorrow ⁵ Through fourfold *abhinaya* (*āṅgika*, *vācika*, *sāttvika* and *āhārya*) the characters portrayed in drama are represented on the stage The term *abhinaya*, according to Sāgara owes its origin to the fact that it brings the events, depicted in the drama, before the eyes of the audience and makes out the meaning of the composition ⁶

Nāṭya has been highly eulogised by Bharata and later authorities alike It is as sacred as the fifth Veda⁷ and its different elements are said to be taken from different Vedas ⁸ It is also the highest of all arts to comprise in itself all sorts of knowledge and learning⁹ and gives pleasure to all without any distinction of caste and creed In praise of Nāṭaka Sāgara quotes the following verse from an anonymous source

api śakyeta vidvadbhir-muktir-abhyāsa-kauśalāt |
*na tu nāṭaka-vidyeyam sarvalokānu-rañjanī*¹⁰ //

It is interesting to note that the verse, attributed by Śankara to no less an authority than Prajāpati himself, places *nātakavidyā* even above *parā vidyā* in India where *mokṣa* has been universally proclaimed as the highest end of human life. This single verse amply demonstrates the reverence with which ancient Indian critics took up drama and dramaturgy.

The richness of Sanskrit drama can be comprehended from the list of names of the types of *rūpakas*. The *Nāṭya-sāstra* though it speaks of ten *rūpakas* describes eleven types of *rūpakas* including the *Nāṭikā*. The *Nāṭaka-lakṣana* and some other works deal with the *upā rūpakas* also.

Of these *rūpakas* *Nāṭaka* and *Prakarana* are recognised as full fledged drama with all the five Sandhis and four Vrttis. Between these two, Indian dramaturgy accepts *Nāṭaka* as the main type. Sāgara like all other authorities on *Nāṭaka* first for the treatment of his subject and institutes interesting discussions on the qualitative analysis of the plot of drama, for the proper comprehension of which some preliminary observations are necessary.

In Sanskrit dramaturgy the plot of a play is variously called as *vastu*, *ākhyana*, *utvṛtta*, *itihāsa*, *kathā* and *samvādhānaka*.¹¹ In the *Nāṭya-sāstra* the theme of a drama has been described as its body.¹² Now, from the standpoint of qualitative analysis, later authorities beginning from Dhanañjaya are of opinion that plots are of three kinds: the renowned, invented and mixed. When the plot is derived from the mythological or historical (*itihāsa-purāṇa*) sources it is renowned (*prākhyāta*). The plot is said to be invented (*utpādyā* or *kalpyā*) if it is a creation of the poet's own imagination. The mixed type of plot (*miśra*) is partly invented and partly derived from historical or mythological source.¹³ This type is derived but refashioned or remodelled by the poet to suit his purpose. As a general rule, the invented story cannot form the subject matter of a *Nāṭaka*. The *Nāṭaka-candrikā* is most vocal on this point and says, *kṛtavarjyam tu nāṭake*.¹⁴ Plays of *Prakarana*, *Prakaranikā*, *Prahasana* and *Vithī* types have their plots invented by the poet. The plot of a *Nāṭaka* should always be renowned (*khyāta*).

vr̥tta) Abhinava gupta informs us that according to his preceptor, the quality of being *prakhyāta* for a story depends upon threefold renownedness. The hero of the story himself, his activities and the country he lives in,—all are required to be famous ¹⁵

The above threefold division of the plot is undoubtedly of later origin. The *Nāṭya-sāstra* nowhere has explicitly divided the plot as renowned, invented and mixed. From description of the different types of dramas, it appears that the *Nāṭya sāstra* recognises only two kinds of plot *prakhyāta* and *utpādya*, to be taken up for different types of drama. Both in theory and practice all sorts of stories found a place in the rich dramatic literature in India. But the best or the highest type of drama i.e., the *Nāṭaka* has been restricted to deal with the stories found in the two Great Epics, the *Purānas* and the *Brhatkathā*, and these works have all along been accepted as the perennial source of the themes of *Nātakas* in India.

Sāgara quotes from the *Nāṭya-sāstra* the description of *Nāṭaka* which says that the theme of a *Nāṭaka* should be famous, it should be related to the renowned activities of famous and noble heroes belonging to the families of royal sages and having divine supports or having divine sources ¹⁶. By families of royal sages Sāgara means Lunar and Solar dynasties ¹⁷ and adds that the renowned activities are those that are *lokānām-anurañjanam karma*. Rāma's determination in carrying out father's command, his heroic discharge of duty in slaying Rāvana to avenge the wrongs done by the latter through the abduction of Sītā and also difficult tasks like the offering of own body by Jīmūtavāhana have been cited as illustrations of renowned activities of the heroes ¹⁸.

Regarding the quality of the plot of a *Nāṭaka* Sāgara remarks

*nātakasyetivṛttam bhavati upāttam prati-samskṛtam ca/
Upāttam purāna-siddham rāmādi-vṛttāntah | Pratisamskṛtam
upāttam kevalam kavīnā kimcid-utpādya-vastviti muni-vacanāt
prapañcitam* ¹⁹

Thus, according to Sāgara the plot of a Nāṭaka, though taken from any traditional source, can be refashioned by the poet and this is explained by the observations of the *Muni*. But who is this *Muni* according to whose view the plot of a Nāṭaka can be reshaped from its original form? The *Nāṭya-sāstra* is quite silent regarding the matter. Bharata categorically neither gives nor denies the liberty of the poets in refashioning the plots of Nāṭakas.

In actual practice, however, it is found that all our renowned Nāṭakas are based upon stories the frameworks of which are borrowed from traditional sources, but nowhere the story is represented as it is found in its original source. In every case it is *Prati-samskrta*, refashioned.

Historically speaking, Nāṭaka had its beginning in some crude and simple form of *rūpaka* like *Dima* and *Samavakāra* but gradually developed through ages into *Pūrṇa-sandhi* and *Pūrṇa vṛtti* Nāṭaka proper.²⁰ At the primary stage, it can be presumed that simple and short stories in their original form from the epics and Purāṇas were sufficient to meet the demands of drama. But in a full-fledged drama like Nāṭaka those stories were required to be elaborated and refashioned. The poets took the liberty of remodelling the plots to give them proper shape of Nāṭaka and to make them more appealing to the audience. Thus, in every extant Nāṭaka we find that the plot as a whole is *pratisamskrta*.

Among the texts on dramaturgy, the *Bhāva-prakāśa* only informs us that it is Māṭṛguptācārya who enjoins that the plot of a Nāṭaka, though taken from a traditional source can be refashioned by the poet.²¹ This statement of Śāradātanaya is attested by a quotation from the text of Māṭṛgupta found in *Arthadyotanikā*, a commentary on *Abhijñāna-sakuntala* by Rāghava bhaṭṭa. Dr. Raghavan points out that Sāgara directly borrows here the view of Māṭṛgupta.²² It thus appears that Sāgara here refers to Māṭṛgupta by the word *muni*, who keeping an eye on the actual practice of the day, enjoins the right of the poet in reshaping the plot of Nāṭaka the framework of which is to be borrowed from the traditional source.

For various reasons Mātrgupta's description of Nāṭaka as quoted by Rāghava-bhaṭṭa is interesting. It says —

- 1 *Prakhyāta-vastu-ṛsayam dhīrodāttādī nāyakam/*
- 2 *rājarsi-vamsa-caritam tathā divyā śrayānvitam/*
- 3 *yuktam Vṛddhi-vilāsādya-r-gunav nānāvibhūtibhīh/*
- 4 *sṛngāra-virā-nyatara-pradhāna-rasasmsrayam/*
- 5 *prakṛtya-sāsthā-sandhyanga sandhyantara-vibhūsanav/*
- 6 *patākā-sthānakav-ṛttam patangasca (tadangasca ?)*
pravṛtibhīh/
- 7 *nāṭyā lankaranav-nānā bhāsā yuk-pātra-samcayav/*
- 8 *arka-pravesakav-ādhyaṃ rasa-bhāva samugjvalam/*
- 9 *sukha-duḥkṛhotpatti kṛtam Caritam yastu bhūbhṛtām/*
- 10 *ut-ṛttam kathod bhūtam kīmcid-utpādya-vastu ca/*
- 11 *nāṭakam nāma taj jñeyam rūpakam nāṭya-vedibhīh/*²³

It is evident that Sāgara directly borrows the expression *kīmcid utpādya-vastu* from the tenth line of the above quotation. Taking into consideration the actual practice, as discussed above, the texts of Mātrgupta and Sāgara may be interpreted to mean that the plot of a Nāṭaka is to be borrowed and at the sametime may be refashioned, *upāṭṭa* and *pratisamskṛta*, in this sense indicate two characteristics of the plot and imply that though the framework of the plot of a Nāṭaka should always be related to the achievements of the epic or purāṇic heroes yet the poet is free to handle it in a manner suitable to his own purpose. Singabhūpāla accepts this principle and says that the theme of a Nāṭaka should be *khyātetī vṛtta-sambaddha*²⁴ (connected with some renowned story), allowing thereby the scope of refashioning. The *Daśa rūpaka* allows this scope of the poet in clever terms and shows the reason. It says that the poet is free to discard or change the incidents in the life of the hero, as depicted in the source, which are not in conformity with the desired Rasa, or go against the merits of hero. The *Bhāva prakāśana* and the *Sāhitya-darpana* reiterate the same. The *Nāṭya darpana* also maintains the same. Several instances from existing Nāṭakas have also been cited by Dhanika to show how poets very often take the liberty of changing and rejecting incidents of the lives of heroes as described in original sources²⁵. The *Nāṭya darpana*

seems to be more practical in stating that the poets, while depicting traditional stories, freely innovate new situations and reject old ones for the sake of making the Nātakā more attractive to the audience ²⁶

It may be added here that all the works on Indian dramaturgy pay unconditional respect to Bharata and profess to follow him. The present *Nāṭya-sāstra* also acquired a sanctity, almost religious in character, centuries before the days of Abhinava-gupta. It may be presumed that had there been no support of the *Nāṭya-sāstra*, at least an implicit one, no theorist could have stated so explicitly that the epic and purāṇic stories could be refashioned by the poets. Abhinava-gupta's silence also on the matter cannot be explained otherwise. Similar was the position of the playwrights. Without the sanction of a *ṛṣi*, possibly none could have remodelled an *āṛṣa*-story for fear of hurting the feelings of at least the orthodox section of audience. On the otherhand, remodelling of traditional stories was a practical necessity for the avoidance of boring repetitions. Thus both theorists and playwrights sought for an *āṛṣa* sanction which they certainly derived from the *Nāṭya-sāstra*. It will not be out of place to point out here that a simple epic story, depicted in its original form in a Nāṭaka, cannot be expected to portray diversities of prosperity, amorous pastimes and so forth, as demanded by the *Nāṭya-sāstra* itself ²⁷. Thus, it will not be unjustified to conclude that the *Nāṭya-sāstra* implicitly supports the general practice of remodelling traditional stories in Nāṭakas.

Dr Raghavan says, "Themes are of three kinds, Renowned, Invented and Mixed, *Prakhyāta*, *Utpādya* and *Miśra*" and about *upāṭṭa* and *pratisamskrta* of the *Nāṭaka lakṣaṇa*, he remarks "These are two subdivisions of the first type of the plot, the *Prakhyāta* ²⁸". But Sāgara does not divide the plot into *prakhyāta*, *utpādya* and *miśra* kinds. Moreover, this division refers to the theme of drama in general and not of Nāṭaka only. Like all other authorities Sāgara maintains that the invented story forms the theme of *Prakarana* etc. It appears then that according to Sāgara also, plots of dramas are of three kinds, *upāṭṭa*, *pratisamskrta* and *utpādya* corres-

ponding respectively with *prakhyāta*, *misra* and *utpādya* of others. Thus *upātta* and *pratisamskrita* cannot be taken as two subdivisions of *prakhyāta*.

Sāgara further maintains that even the lives of historical or contemporary kings may form the subject matter of Nāṭaka. This view deserves special treatment, as it is opposed to that commonly held and finds support from no other authority excepting Sārādātānaya who declares

prayojana-vasāt-tat-tu vartamānam api kvacit /²⁹

This is the gist of Sāgara's statement

*vartamānam-api-nṛpater-mahābhūtasya kavi buddhi-prakāśād
āsāditabīja-bindvādīl am yadī bhavati bhavatyeva nātaka visayam*³⁰

At the outset, it should be pointed out that any insignificant contemporary king cannot be featured in a Nāṭaka according to the Nāṭaka lakṣaṇa. The contemporary king should be an exceptionally endowed individual (*mahābhūta*), so that the Poet may find scope to develop his life-history into the theme of a Nāṭaka. The events of his life, selected for the treatment in a Nāṭaka, should be suitable to be invested with the *Arthaprakṛtis* and also to be divided into *Kāryāsthās*, *Sandhis* etc. Sāgara seems to mean that if such an endowed contemporary king is found, the playwright is free to delineate the events of his life in a Nāṭaka. What, however, is exactly meant by the word *vartamāna* is not clear. It may indicate historical as opposed to epic and Purāṇic or simply contemporary, belonging to the age to which the poet himself belongs.

The traditional story of the composition of *Nāṭya* out of the elements of all four Vedas by Pītāmaha himself, the use of the term *utīhāsa* to denote dramatic plot,³¹ and the subject matter of the first dramatic performance i.e., the defeat of the demons at the hands of gods, as recorded in the *Nāṭya-śāstra*'s³² all tend to suggest that in its origin drama certainly utilised current old stories. But the *Nāṭya-śāstra* nowhere explicitly prohibits the lives of contemporary kings from being depicted in Nāṭaka.

It is Abhinavagupta who most emphatically opposes the above view championed by Sāgara. The great commentator of the *Nāṭya-śāstra* maintains that lives of contemporary and

historical kings should not be depicted in any form of drama (Nāṭya) not to speak of the Nāṭaka, the highest form of drama. But that there were earlier adherents of the view which was in favour of portraying the activities of contemporary kings in dramas, is borne out by the statements found in the *Abhinava-bhāratī* itself. In the first chapter of the *Nāṭya sāstra*, Abhinava-gupta refers to a view said to be held by some, according to which a poet may place his master by depicting the latter's life in Nāṭya. Abhinava-gupta opposes the view on the ground that some of the *rūpakas* are to deal with invented stories and some with renowned stories according to the *Nāṭya sāstra*. So, there is no scope of *prabhu-carita* in Nāṭya. Here Abhinava remarks *naca varttamāna-caritā-nulāro yuktaḥ*, and adduces arguments in his favour. He maintains that the disinterestedness necessary for aesthetic response or moral edification may be hampered by the spectator's personal reactions to the proximate events of the life of a contemporary king depicted in a Nāṭaka as hero.³³ Later in the chapter XVIII of the *Nāṭya sāstra*, Abhinava further remarks that if the life of the hero of a Nāṭaka is picked up from contemporary history, his high achievements described in the drama may fail to convince the audience and it is for this reason that Bharata speaks of *Prakhyāta* again and again.³⁴ Even a god should not be featured as a main hero in a Nāṭaka according to Abhinava who, however, maintains that divine heroines and gods as secondary characters may be introduced in Nāṭakas. A hero in a Nāṭaka says Abhinava is generally portrayed as subject to separation and pathos etc., and a god cannot be so represented without being dragged down to the level of ordinary human beings.³⁵ Thus, according to Abhinavagupta neither a contemporary king nor even a god could be featured in a Nāṭaka as hero. The hero of a Nāṭaka should always be one who is *īḍyarsī-vamsapīabhavaḥ*. The *Nāṭya-darpana* simply repeats what has been said by Abhinava-gupta in this matter in different words.³⁶ The view of the *Daśa rūpaka* and its followers has already been discussed. Thus, with the solitary exception of Śārādātānaya all other authorities on dramaturgy beginning from Abhinava-gupta

opine against the inclusion of contemporary kings as heroes in Nāṭakas

An enquiry into the actual practice regarding the delineation of the lives of contemporary and historical kings in dramas by ancient Indian play wrights cannot but be interesting here. The enquiry may be started with Kālidāsa though there has been a great controversy regarding his date. Dr S N Dasgupta places him in the 2nd century B C, i.e., in the Śunga period³⁷. Accepting this view it can be pointed out that the character of a contemporary and historical king has been depicted in a Nāṭaka by the Prince of Indian poets himself in his *Mālavikāgnimitra*³⁸. On the other hand, a drama, consisting of nine Acts and with a famous theme describing the activities of historical Personages like Buddha, Śāriputra and Maudgalyāyana, has been designated *Śāriputra-prakarana* by its author Aśvaghosa. According to *Nāṭya-sāstra*, as interpreted by Abhinavagupta, the plot of a Prakarana may be invented or taken from *anārsa-kāvya* like *Brhatkathā* etc., or similar works of other poets³⁹. The story of the drama *Śāriputra-prakarana* is neither invented nor taken from any *anārsa* source known to us. That the story was not taken from any *ārsa* source like the Epics and Purānas, that Śāriputra, the hero, was neither a king nor did belong to the family of any *rājarsi* and that Aśvaghosa perhaps utilised some old *anārsa* source for the story might have been the reasons behind calling the drama a prakarana. It can also be surmised that Aśvaghosa took the events described in the drama, as contemporary even after four long centuries. It is also interesting to note that the *Svapna-Vāsavadattā* has all along been regarded as a Nāṭaka though its story is not taken from any *ārsa* source. Candragupta certainly did not belong to any family of royal sages, but *Mudrā-rāksasa* is a Nāṭaka and Abhinavagupta takes it to be so⁴⁰. Moreover, the story as depicted in the drama is not taken from any known *ārsa* source⁴¹. Later allegorical dramas like *Prabodha-candrodaya*, *Moharāja-parājaya* and *Sankalpa-sūryodaya* are all styled as Nāṭaka. The drama *Moharāja-parājaya* of Yaśah-pāla, describing the conversion of Kumārapāla, the Caulukya

King of Gujrat to Jainism may be said to have featured a contemporary king as hero. The drama, of course, written after the death of Kumārapāla. But within a few years events cannot shake off *varitamānatva* and assume *prakhyātāva*. Moreover, the drama may be supposed to have written *Prabhu-paritosāya*, as the author himself served under Cakravartin Abhayadeva who reigned after Kumārapāla.⁴²

From the above, it may be concluded that the school of thought to which Abhinavagupta appears to belong has not been followed by some dramatists of even later ages. On the other hand, Bhāsa, Kālidāsa and Viśākhadatta appear to have given little importance to the theory that Nāṭaka should depict the lives of those royal heroes of Epics and *Purāṇas* who led exemplary lives and that its theme should always be taken from some *arsa* source as maintained by Abhinavagupta. But the theory itself is old enough and this can reasonably be surmised from the adherence of Aśvaghosa to it, otherwise Śāriputra prakarana could not have been so designated. Among ancient theorists also, there was a powerful school of thought the adherents of which had no objection to the featuring of historical and contemporary kings as heroes in Nāṭakas, as an erudite like Abhinavagupta, as shown above, cannot be supposed to have fought against non-existent views or those advocated by negligible persons. Abhinavagupta further refers to a view as championed by Ghantaka and others which maintains that a king, whether he is renowned or not, is fit to be featured as a hero in a drama including Nāṭaka.⁴³ Sāgara also seems to maintain that it is the story that counts and that the story should satisfy all the technical exigencies of Nāṭaka as discussed above, the hero may or may not be a *rājarsi-vamsa-prabhava* one. Sāgara distinctly says that the *varitamāna* king can be featured in a Nāṭaka, if he is an exceptionally endowed (*mahābhūta*) one.⁴⁴ A drama properly depicting the life of an exceptionally endowed historical or contemporary king can reasonably be expected to achieve its ultimate object which is moral edification through aesthetic pleasure of all sorts of spectators, as stated by the *Nāṭya-śāstra*.⁴⁵

Thus, it appears that Sāgara here simply supports an earlier view and it cannot be said that he is the earliest authority to formulate the theory, as supposed by Prof Biswanath Bhattacharyya ⁴⁶ The *Nāṭya-sāstra* nowhere explicitly prohibits the historical and contemporary Kings from being featured in Nāṭaka. On the otherhand, it seems to have lent its implicit support to the view when it enjoins that the characters of kings and their activities, arising out of their joys and sorrows may be depicted in a Nāṭaka ⁴⁷ Māṭṛgupta also says the something in the ninth line as quoted above. So, neither Sāgara himself nor the authority or authorities he follows, can be said to have violated any principle of the *Nāṭya-sāstra* in this vital matter.

It should also be remembered in this connection that according to Indian dramaturgy, the plot of a drama is only its body⁴⁸ and it is the Rasa that infuses life in it. Without Rasa the composition fails to carry out any sense ⁴⁹ The success or otherwise of a drama depends upon whether it can or fails to evoke the Rasa (sentiment) in the minds of the spectators. It matters little whether the hero is a *rājarsi-vamśa-prabhava* one or a historical or contemporary king. This seems to be the view of catholic theorists like Sāgara and others whom he follows. Abhinavagupta's objection is based on the assumption that historical and contemporary heroes are incompetent to arouse aesthetic pleasure, the ultimate end of every literary activity. Those who favour the incorporation of historical and contemporary events in the domain of drama, certainly believe in their competency in evoking the same aesthetic pleasure, if only properly handled.

Moreover, drama is an art for the people. In its early days the people could be satisfied with the stories of legendary kings but which grew hackneyed in course of time, and there was certainly a demand for new elements. The first step adopted by the playwrights to meet this popular demand was presumably innovations in the framework of traditional stories. In due course this process brought about a complete change in the details of those stories leaving only their bare outlines with the names of heroes and heroines to survive, and this is

evident in extant dramas. For the same reason some playwrights ventured to introduce historical and contemporary stories in the field. Puritans naturally, opposed the idea and Abhinava seems to have voiced their view in his *Abhinava-bhārat*. This tussel between the catholic and puritan groups of critics is a natural feature in the history of every literature. Indian theorists have all along sought the sanction of the *Nāṭya śāstra* for their views and as a result serious divergences have crept in so far as the interpretation of this ancient text is concerned. Sāgara seems to have gone a step further and declares that it is not the profession of the Śāstrakāra to punish the learned who deviate a bit from the chalked-out path.⁵⁰ Śāstra is not to obstruct the progress of literature and this seems to be the view of a true critic in the modern sense of the term.

Sāgara seems to have had no objection against the portrayal of gods as heroes in Nātakas. He himself states that Nāṭaka is the imitation of past activities of gods etc., and in his support quotes the following verse from the *Nāṭya-śāstra*

*devatānām manusyānām i ājñām lokamahātmanām/
pūrvavrttānucaritam nātakam nāma tad bhavet||*

The GOS edition of the *Nāṭya-śāstra* reads the first half of the verse as

devatānām rsinām ca rājñām cotkrsta-medhasām|

A manuscript reads *nāṭya* in place of *nāṭaka*. There are several other variants also.⁵¹ The reading *nāṭya* indicates that the verse refers to the contents of drama in general and not of Nāṭaka only. The word *nāṭaka* may also be used in its generic sense to mean *rūpaka*. In any case, the verse sanctions the representation of gods as main characters in dramas including Nāṭaka.

From the above discussions it follows that it is the quality of the hero that determines the suitability or otherwise of the plot to be depicted in a Nāṭaka. The *Nāṭya-śāstra* in this matter, simply states that the hero of a Nāṭaka should be renowned and exalted or magnanimous (*prakhyātodātta-nāyaka*)⁵² The word *udātta* is very important here. Diver-

gent views on it's interpretation have given rise to different opinions regarding the type of the hero of a Nāṭaka

The word *udātta* has not been explained in the *Nāṭaka lakṣana-ratna kośa*. *Abhinava bhāratī* refers to the view of Śaṅkuka who is said to have maintained that the word *udātta* implies that renowned characters only are to be selected from the epics. But according to the teacher of Abhinavagupta, the word refers to the third type of renownedness as two others have been included by *prakhyātavastu* ⁵³. Abhinavagupta himself states, *udātta itī vra rasayogya uktah*, and adds that all the four types of Dhīra-lalita, Dhīra-prasānta, Dhīroddhata and Dhīrodātta have been included by it. Thus, according to Abhinavagupta, the hero of a Nāṭaka may belong to any one of these four types ⁵⁴.

Dr S N Shastri maintains that Sāgara seems to adhere to the school of thought according to which the hero of a Nāṭaka should belong to the Dhīra lalita class only and goes on to prove the untenability of the view by citing instances of Nāṭakas having Dhīroddhata heroes. He also declares that Sāgara has misunderstood the real implication of Bharata's instructions contained in the following lines ⁵⁵

devā dhīroddhatā jñeyāḥ syur dhīra lalitā nṛpāḥ /
senāpatir-amātyasca dhīrodāttau prakīrtitau ||
dhīra-prasāntā vijñeyā brāhmanā vanyastathā || ⁵⁶

Dr S N Shastri appears to have overlooked the full relevant text of the *Nāṭaka lakṣana ratna kośa* which distinctly says

sarvathā yena sarvam samāpyate sa khalu nāyakas catuh-
praktīkah|dhīroddhatah|dhīra lalitah|dhīrodāttau|dhīra-prasāntas-
ca ⁵⁷

It is apparent that like Abhinavagupta, Sāgara also maintains that the hero of a Nāṭaka may belong to any one of the above four types. Following the above general instruction of the *Nāṭya sāstra* Sāgara states that the gods are Dhīroddhata (vehement), a king is Dhīra lalita (gay), the general and minister are Dhīrodāttas (gallants), and a learned (*śrotriya*) Brahmin and merchant are Dhīra-prasāntas (quiet). Besides these, mixed types of heroes have also been recognised in the

Nāṭaka-laksana-ratna-kosa which adds that these types are determined by their mode of conduct in love matters ⁵⁸ The *Nāṭya sāstra* reads the verses, quoted above, in connection with the description of *upacāra* Sāgara is fully conscious that the above division of heroes in the *Nāṭya-sāstra* is a general instruction, mainly related to the behaviour of the heroes in their love affairs *Nāṭya-sāstra* as it appears, here points out the most dominating quality of main characters in a drama and thus lays down some general principles regarding the delineation of characters

That there was a school of thought of which Sāgara has wrongly been supposed to be a supporter by Dr S N Shastri, as stated above, has been borne out by a reference in the *Abhinava-bhārati* It informs us that some opine that the hero of a Nāṭaka should be of a Dhīra-lalita type And this follows from the instructions contained in *devā dhīroddhatā* etc, of the *Nāṭya-sāstra* (quoted above), because a king only should be featured as hero in a Nāṭaka and according to the *Nāṭya sāstra* he belongs to the Dhīra-lalita type Abhinavagupta opposes the view and points out that Janaka, Rāma etc, depicted as heroes in Nāṭakas do not belong to Dhīra-lalita group ⁵⁹ His conclusion is that the hero of a Nāṭaka may belong to any one of those four types ⁶⁰ The *Nāṭya-darpana* follows this interpretation of Abhinavagupta and goes a step further to declare that kings may belong to any one of the four types *rājānastu caturvidhāḥ* ⁶¹

Thus, there has been a controversy, among even earlier authorities, regarding the interpretation of the description of four types of heroes in the *Nāṭya-sāstra* and also regarding the admissibility of those types in Nāṭakas Sāgara clearly states that all the four types are suitable to Nāṭakas Abhinavagupta followed by the authors of the *Nāṭya-darpana* admits the same in a clever way It has been shown that there were other views also

The *Dasa-rūpaka* seems to have bypassed the controversy It maintains that the hero of a Nāṭaka should always be a Dhīrodatta one In this respect, later works like

the *Rasārnava sudhākara* and *Sāhitya-darpana* follow the *Dasa-rūpaka* ⁶² If Dhanika's interpretation of the term *udātta* is accepted, then this view does not appear to be so untenable as taken by Dr S N Sastri ⁶³ Dhanika maintains that *audāṭṭyam hi nāma sarvotkarsena vrttiḥ* ⁶⁴ According to this interpretation, undoubtedly a new approach to the problem, the hero of a Nāṭaka should be described as surpassing all others around him in merits. The character of the hero in any serious drama should be the most impressive one so that the attention of the audience may easily be focused on his acting. Sanskrit drama closely observes this Principle. The *Nāṭya sāstra* itself and authorities like Sāgara and Abhinavagupta give stress on this point in their own way, as has already been shown. The *Dasa rūpaka*, as interpreted by Dhanika, also tries to achieve this end in an ingenious way. With the above interpretation of the term *udātta* Dhanika finds no difficulty in declaring Jīmūta-vāhana as a Dhīrodātta hero ⁶⁵ The view, however, has been severely criticised in the *Nāṭya-darpana* ⁶⁶

The division of the heroes in dramas into Divya, Adivya and Divyā-divya groups is decidedly of later origin. Probably under the influence of Vaiṣṇavism ⁶⁷ *Nāṭya sāstra*, *Nāṭaka-lakṣana* and *Abhinava-bhārati* do not make any attempt of classifying the heroes in this way.

CHAPTER II

Five Avasthās (Five successive states)

“An action when developed in full, as normally it is in the Nāṭaka, the most perfect of forms of drama, involves of necessity five stages of developments”¹ These five stages are called five Avasthās or Kāryāvasthās of the plot, the *stivṛtta*. They are,—Ārambha (Prārambha), Prayatna, Prāptisambhava (Prāptyāśā), Niyatā-Phalaprapṛpti (Niyatāpti) and Phalayoga (Phalāgama). They occur in this order as they are enumerated in the *Nāṭya-sāstra* and the preceding stage naturally leads on to the succeeding one.²

Sāgara-nandin describes the five Avasthās in prose and mostly in terms of the *Nāṭya-sāstra* without quoting it word for word. But at the close of his discussion he quotes Māṭṛgupta and states that Māṭṛgupta describes the five Avasthās briefly in the following way.³ It can be presumed from this, that according to Sāgara, Māṭṛgupta’s description of five Kāryāvasthās does not vary from that of the *Nāṭya-sāstra*. Māṭṛgupta’s description, as stated in the *Nāṭaka-lakṣana* is

prārambho rāvana vadhe khara prabhṛti vaisasam |
prayatnah sūrpanakhayā kṛtah sītāpahāratah ||
sugrīvasya tu sakhyena samjātaḥ prāpti-sambhavaḥ |
niyatā phala samprāptiḥ kumbhakarnādi samksaye ||
yo devai rāksasapateḥ kāryo dustamater vadhah |
*phala yogah sa rāmasya dharma-kāmārtha-siddhaye ||*⁴

Māṭṛgupta, as it appears from the above, described five Avasthās with reference to a Nāṭaka, beginning with the forest life of Rāma and ending at the killing of Rāvana. Sāgara informs us that all these are clear in the *Rāghavābhyaśudaya*,⁵ an old lost Nāṭaka from which there are fourteen citations in the *Nāṭaka-lakṣana*. From the above description it appears that according to Māṭṛgupta each of the five successive stages is marked by an incident or incidents and the Phalayoga is marked by the last incident.

bringing about the gains of the hero in the forms of virtue, pleasure and prosperity. Here Rāvaṇa-vadha has been taken to be the Phalayoga and the first stage i.e., the annihilation of Khara etc., has been shown to lead to the second stage marked by the abduction of Sītā and so on. But at the time of killing Khara etc., Rāma cannot be supposed to be conscious of the ultimate end, i.e., the killing of Rāvaṇa. So, it cannot be said that according to Mātṛgupta the ultimate object of the hero is fixed in the stage of Ārambha. Moreover, in the stage of Prayatna, Mātṛgupta seems to have given the scope of describing the pursuit after the desired object by some one other than the hero.

ĀRAMBHA (Beginning)

Sāgara defines Ārambha as *byasyant sukya-mātraban dhaḥ*,⁶ and illustrates the same with a verse, said to be taken from the Kośalāṅka. As a comment on the illustration he says, "This Ārambha is to accomplish this."⁷ The illustration cited describes a situation where Rāma is determined to move to the forest at his father's command and praises the move as commendable in all respects. Bija according to Sāgara, as will be shown, is the cause of the final stage of the action. Now, the exile of Rāma, the first incident, ultimately leads to the destruction of Rāvaṇa, the final stage of the action, through successive stages. But at this first stage the hero, here Rāma, cannot be said to be conscious of the ultimate goal. This is quite in conformity with the above exposition of the Ārambha by Mātṛgupta. Thus, according to Sāgara Ārambha consists in the beginning of the action wherefrom a move sets afoot which ultimately leads to the final stage of the action.

It is evident that Sāgara does not make any attempt to explain the text of *Nāṭya-śāstra* quoted by himself, but through illustration brings out the implication of Ārambha.

and in doing so he follows Mātrgupta, presumably with a belief that Mātrgupta does not differ from the *Nāṭya sāstra*. The *Bhāra-prakāśa* also follows his line of thought as it appears from the illustration it cites from the *Aṭṭhāṇa-sakuntala*. According to the *Rasānava-sudhakara* the beginning of exertion by the hero for the final aim is the *Ārambha* and in this respect it is followed by the *Nāṭaka-candrikā*.⁹ Only anxious desire (*ātsukya mātram*) for the accomplishment of the chief aim is the *Ārambha* according to the *Dasa rūpaka* and *Sāhitya darpana*.¹⁰ The *Dasa rūpaka* is not explicit enough whether the first move or anxious desire should be always of the hero himself or not. Viśvanātha, however, maintains that this *ātsukya* may be aroused in the mind of any leading character like the *nāyaka*, *nāyikā* etc.¹¹ The final object is reached through successive stages. It cannot be said that in every case, this final object is consciously desired by the character concerned at the stage of the first move. Following the view of Mātrgupta as explained before, it can be pointed out that Rāma cannot be represented as bent upon the killing of Rāvana at the stage of the annihilation of Khara etc., by him.

Abhinavagupta takes *Bīja* to mean *upāya sampat*, i.e. means and explains *Ārambha* as a state of deliberation and anxiety regarding the means for the attainment of the final end suitable to the hero in question. The desire giving rise to deliberation and anxiety may at this stage be rooted in the mind of the hero or his minister or heroine or hero's enemy or it may be simply an affair of *darpa* (providence).¹² Abhinavagupta seems to mean that whoever might be anxious for the means at this stage, the means should be always for the final achievement. But how it is possible in the case of a *pratīnāyaka* is not clear. The *nāṭya-darpana* adds movement with anxiety for the means but follows the line of *Abhinavabhāratī* closely so far as the implication of *Ārambha* is concerned.¹³

PRAYATNA (Effort)

Following the *Nāṭya sāstra*, Sāgara defines Prayatna as *Phala yogam apasyata eva tatra vyāpārah* ¹⁴ and illustrates this second stage of the action by citing the part of a verse from the *Kulapatyanka* where Rāvana in the guise of a hermit describes his effort, presumably directed towards the abduction of Sītā ¹⁵ Rāvana certainly is not the hero of the drama from which the illustration has been cited. Thus, according to Sāgara, the zealous pursuit after the object of desire which has not yet been found, is the Prayatna. This pursuit may or may not be done by the hero himself or related directly to the final object, but must lead to the next stage of the action. This is what Māṛṅgupta says about Prayatna, as pointed out before.

According to Abhinavagupta, Pravatna is the more serious endeavour of any one, as in the case of Ārambha, in finding out the means for the final achievement. Here also Abhinavagupta gives stress on mental activity. The *Nāṭya-darpana* follows Abhinava but states more explicitly that only anxiety is Ārambha but Prayatna is serious anxiety ¹⁶.

The *Dasa-rūpaka*, as interpreted by Dhanika, maintains that Prayatna is the speedy activity of some one, consisting in the employment of means ¹⁷. The *Sāhitya-darpana* follows the *Dasa rūpaka* and *Avaloka* ¹⁸. Persistence of the anxiety for the attainment of the desired object is Prayatna according to the *Rasānara sudhākara* and this is followed by the *Nāṭaka-candrikā* ¹⁹.

The *Bhāva prakāśa* defines Prayatna after the *Nāṭya-sāstra* and illustrates it by citing the verse from the *Malatīmādhava* Act I, where Kāmandakī's determined effort in uniting Mādhava with Mālātī has been described ²⁰. Thus the effort is not of the hero here.

PRĀPTI-SAMBHAVA OR PRĀPTYĀSĀ

(Prospect of success)

Sāgara defines Prāpti-sambhava briefly in the words of the *Nāṭya śāstra* as *bhāvamātreṇa phalasya yā prāptiḥ* ²¹ The word *bhāvamātreṇa* is significant, but has not been explained by him. The *Bhāva-prakāśa* in this respect comes to our help. It gives the same definition of the Prāpti-sambhava as is found in the *Nāṭya śāstra* but reads *sattāmātreṇa* instead of *bhāvamātreṇa* ²² The stage is illustrated by Sāgara with a citation from the *Sugrīvāṅka*, where the furious monkeys are asked to fall upon the demons. Sāgara comments on this illustration that here at the news of Sītā there is the determined effort of the monkeys to destroy the demons ²³ Here the final end (*phala*) is evidently the recovery of Sītā and this is possible only when her whereabouts are known. Hence, here there is at least a mental accomplishment of the final object of desire (*phalasya prāptiḥ*) so far as its possibility (*bhāvamātreṇa*) is indicated and the whole effort of the hero is directed to the final achievement. Thus, *bhāvamātreṇa* in the above definition seems to mean *sattāmātreṇa* i.e., in its mere existence. So, it appears that according to Sāgara Prāpti-sambhava is the knowledge of the existence and as such, possibility of the future *phala-prāptiḥ*. The main characteristic of this stage is thus a psychological forestalling of a chance of achieving the end, tantamount to the adoption of a plan, based on materials in hand which are regarded as conducive to success. The *Rasārnava-sudhākara* says this in a more simple language ²⁴ The *Nāṭaka-candrikā* follows the *Rasārnava-sudhākara* and also quotes the *Nāṭya śāstra* in its support. It also quotes the view of Dhanañjaya evidently to indicate its difference with that of the *Nāṭya-śāstra* ²⁵

Abhinavagupta takes the expression *bhāvamātreṇa* to mean the removal of obstacles and the gain of additional means. Due to these two factors according to Abhinavagupta, the possibility of specific achievement but not its certainty, comes to be known at this stage. But to whom to be known is not clearly stated though this Avasthā has

been stated to be the third one of the hero ²⁶ So far as the gain of means is concerned Abhinava's view here seems to be similar to that of Māṭṛgupta Māṭṛgupta, as quoted above,²⁷ seems to mean that the possibility of Rāma's success in killing Rāvana is born of his friendship with Sugrīva, i.e., the gain of means The *Nāṭya-darpana* follows the line of Abhinavagupta ²⁸

According to the *Dasa-rūpaka* also, this third stage is one of uncertainty regarding the final accomplishment due to the existence of both suitable means and apprehension of obstacles The *Sāhitya-darpana* here quotes the *Dasa-rūpaka ad verbum* ²⁹

It is interesting to note that all the authorities referred to above, try in their own way to suggest that in the third stage of development of the plot of a drama, the playwright suggests the final mark he wishes to hit Here he indicates the possibility of hero's success but not its certainty

NIYATĀ PHALAPRĀPTI NIYATĀPTI

(Certainty of attainment)

The *Nāṭaka lakṣana* offers two views so far as the description of the Niyatāpti is concerned The *Nāṭya śāstra* means that at this penultimate stage of the action, the sure success of the hero comes to be visualised an idea (*bhāvena*) ³⁰ It appears, that according to the *Nāṭya-śāstra* the playwright is to handle the plot in such a way that the audience in this stage can form an idea of the final achievement of the hero, which is yet to come and that the dramatic suspense is also maintained

Abhinavagupta interprets the above description of the Niyatāpti in his own way He takes the word *bhāvena* to mean by main means According to his interpretation, at the stage of Niyatāpti it becomes apparent that the hero's final achievement is assured by main means, -through the

assistance of helping means and by the removal of obstacles *Nāṭya darpaṇa* follows this explanation of Abhinavagupta.³¹ It may be pointed out that here also Abhinavagupta does not state specifically to whom it becomes apparent that the means are sure to bring about the *phala*.

Sāgara first explains the term Niyatāpti as *niyatā niscitā phala prāpti-upasthitirity yāvat*³² He means to say that at this stage of Niyatāpti the final attainment is to be shown as almost come about. As an illustration he cites from the *Venī sam āra* where Pañcālaka relates the message from Vāsudeva to Yudhisthira asking the latter to make preparations for the coronation, as Bhīma is sure to kill Duryodhana in the battle already in progress.³³ The illustration shows that the success is about to come. But even after this a tragic complication is created by the unforeseen entrance of Cārvāka in this drama. So, Niyatāpti according to this explanation of Sāgara seems to consist mainly in the removal of all known obstacles.

Sāgara then gives the view of Āśmakutta which says *anāter-apacaya-paramparā niyatā ca phalaprāpti*³⁴ According to this view successive losses sustained by the enemy constitutes Niyatāpti. This seems to be what Mātṛgupta means by *niyatā phalasamprāptih kumbhakarnādhisa nksaye*.³⁵ Sāgara illustrates this Niyatāpti by a citation from the Act VI of the lost Rama-play *Jānaki rāhava* of a forgotten dramatist. Here, in the citation Lakṣmīnara appears to console Rama that there is no cause of his dejection as the more formidable young enemies like Kumbhakarna, Indrajit and Kumbha have already been killed and there remains only the old Rāvana.³⁶ The illustration refers to the number of losses of Rāvana, the enemy of the hero (Rāma) of the drama and this is the characteristic feature of Niyatāpti according to Mātṛgupta and Āśmakutta as recorded by Sāgara.

The *Dasa-rūpaka* holds that Niyatāpti is the certainty of final achievement of the hero due to the want of obstacles.³⁷ The *Sāhitya-darpaṇa* simply quotes this statement of the *Dasa-rūpaka* and the *Rasārnava-sudhākara* also means the same.

and is followed by the *Nāṭaka-Candrikā*³⁸ This view seems to be somewhat similar to that of Abhinavagupta but not so expressive and clear

PHALAYOGA

(Accomplishment, Consummation)

Phalagama or Phalayoga is the last stage of the action consisting mainly of the accomplishment of the desired object of the hero Following the *Nāṭya sāstra* Sāgara describes phalayoga as

*abhipretam anurūpam kṛiyā phalam vatiṣṭiṣṭam sa
phalayogaḥ*³⁹

The illustration is cited from the *Jānaṭī rāghava* In the Act I of the drama as quoted and commented upon by Sāgara, the killing of Rāvana and the rescue of Sītā have been referred to through the dialogues of Sītā and Priyamvadā In the last Act, says Sāgara, both have been accomplished in accordance with what was referred to before and as such, both are to be considered as Phalayoga⁴⁰ By *anurūpa* he seems to mean in accordance to what has been hinted at before It may be noted here that Mātrgupta also as quoted above, says that the killing of Rāvana by Rāma is Phalayoga It appears then that according to Mātrgupta whom Sāgara seems to have followed, Phalayoga is also marked by incident or incidents Sāgara thus seems to maintain that here in the last stage the desired fruits of action (*abhipretam kṛiyāphalam*) should be represented as attained (*niṣpannam*) and this should occur in such a way as to conform with the beginning

According to Abhinavagupta, that state of the hero (*sāvastā nāyakasya*) is *phalayoga* in which he achieves in full the suitable object desired by him The *Nāṭya darpana* also says the same in different words⁴¹ The *Daśa rūpaka* simply states that the *phalayoga* consists in the full and final attainment of the hero The *Sāhitya-darpana*, *Rasārnava*, *sudhākara* and *Nāṭaka candrikā* just follow the *Daśa-rūpaka*⁴²

In this last stage of the action of a drama the playwright unfolds the meaning of the beginning and successive stage. In every serious Sanskrit drama worthy of its name, the dramatist conveys a noble idea and tries to set an ideal. This idea acts like a guiding force throughout the play. The incidents are represented to occur as connected by a chain,—the central idea. In the Phalayoga this idea finally unfolds its nature and establishes the ideal firmly. Thus, from another point of view, the Phalayoga consists in the achievement of the dramatist's own desired object.

There has been a great confusion regarding the exact implication of the five Avasthās and the fact has been recorded by Śāradātanaya who maintains that the Phala, so far as the construction of the plot of drama is concerned, 'Is connected with the desired end either of the poet or of the hero of the play concerned'⁴³ It may be said that the Avasthās are connected with the hero and other dramatic personages objectively, but subjectively they are the concern of the poet and that the *Nāṭya sāstra* itself and Abhinavaguptabhāratī appear to have supported this view.⁴⁴

Dr V M Kulkarni after a study of the Avasthās, mainly in the line of *Abhinava-bhāratī*, arrives at the conclusion that this division of the plot of a drama is a subjective analysis of the theme inasmuch as, "The Avasthās are primarily the mental states or attitudes of the hero with reference to the end aimed at by him"⁴⁵ But from our above analysis it appears that no stage can strictly be called as a mental state of the hero. It has been clearly shown that at least the first two stages may not refer necessarily to the mental attitudes of the hero according to Abhinavagupta and that no stage has been explained as mental state of the hero by Māṭṛgupta and Sāgara and also that according to the later theorists the question of the final end aimed at by the hero may not arise at all in the first two stages. Other authorities also hold almost the same opinion in the matter, as has been discussed in details. The analysis is subjective no doubt,

but that is from the standpoint of the playwright, as pointed out above Abhinavagupta, of course, gives in some cases stress on mental states in explaining the Avasthās but not always of the hero himself Abhinavagupta's analysis of the Avasthās seems to be one from the standpoint of the dramatist materialised through the characters of the play concerned

Sāgara following Mātrgupta mainly, analyses the plot purely from the standpoint of a spectator and his process may be called an objective one He seems to have given stress on the fact that the Avasthās are successive stages in the development of the action and each Avasthā is marked by an incident or incidents It has also been shown where he differs from other theorists and mainly from Abhinavagupta Among other writers, the authors of the *Nāṭya darpaṇa* follow closely the line of Abhinavagupta and Śāradātanaya in some places seems to adhere to the school of thought represented by Sāgara as has been pointed out in respective occasions

All the theorists, however, are of opinion that from the very beginning of the action the situations in a drama, should be depicted in such a way that in each case the preceding stage should naturally lead on to the succeeding one and ultimately the whole action should culminate to one point This leads us to conclude that the idea of a mono centric plot was firmly established in the realm of Indian dramaturgy

CHAPTER III

ARTHAPRAKRTI

(Constituent Elements of the Plot)

The analysis of the plot into five Arthaprakṛtis depends upon the formal division of the plot of a drama into principal and secondary actions, known in Indian dramaturgy as Ādhikārika and Prāsangika Vṛttas. The *vṛtta* or the plot of a drama consists of situations some of which are directly connected with the main thread of the story and some indirectly. From this point of view the plot has been analysed as consisting of two Parts Ādhikārika and Prāsangika or Ānusangika.¹ The plot of a drama is an organic whole and the so called parts are inseparably connected behaving like elements in the constitution of a living organism. When they are artificially thought to be separated, they lose their dramatic quality. Moreover, the complex structure of a drama does not so easily yield to the above sort of formal division. But the profession of a critic is sometimes like that of a student of surgery. For the sake of the analysis of the plot such a division is essential.

Ādhikārika-vṛtta or the principal action plays the leading part in the final attainment and is directly connected with the hero. The Prāsangika one (incidental or secondary action) on the other hand, is not directly related to the final achievement but is contributory to it.² The point has been made clear by an illustration in the *Nāṭaka-lakṣaṇa-ratna-loka*. It says that in a plot where the killing of Rāvana is the Kārya (Principal action), the slaying of Valmī by Rāma to win Sugrīva's alliance is Ānusangika.³

Sāgara informs us that according to some, the Ānusangika is a contributory story within the main story.⁴ Evidently, this is not the opinion of Sāgara. The secondary action is undoubtedly contributory to the principal action, but it may not always be a full fledged story (*kathā*). It may be a mere incident.

There has been a long standing controversy regarding the significance of the term *Arthaprakṛti*. According to Abhinavagupta the five *Arthaprakṛtis* are but means for the attainment of the fruit, i.e., the final end.⁵ This is also the opinion of Dhanika and Viśvanātha simply repeats the statement of Dhanika. The *Nāṭya-darpana* also maintains the same opinion.⁶

Rasārnava-sudhākara takes the *Arthaprakṛtis* to mean parts of the story. The view is not a new one. Abhinavagupta rightly criticises the view on the ground that if *Arthaprakṛtis* are taken to be the parts of the whole story, then the *Sandhis* also should be regarded as *Arthaprakṛtis*, which they are not.⁷

The standpoint of the *Bhāṭya-prakāśa* is a bit difficult to ascertain due to the nature of the text. It reads *arthaprakṛtayah pañca kathā bhedasya* (one manuscript reads *tathā deha-ya*) *hetavah/ etc kathāśarīrasya hetavah parikṛtītāḥ*.⁸ The reading *deha-ya* seems to be probable as the two statements become identical. According to Śāradātanaya then *Arthaprakṛtis* are elements of the plot. They are the causes of the plot inasmuch as they combine to produce the plot. This definition of the *Bhāṭya* is evidently taken from the *Singāra-prakāśa* of Bhojarāja who also looks upon the *Arthaprakṛtis* as elements of the plot.⁹

Leaving aside the standpoint of the *Rasārnava-sudhākara* we get two views regarding the nature of the *Arthaprakṛti*. According to Abhinavagupta and others, as shown before, they are, *phala-hetavah* or *prayojana-siddhi-hetavah*, and according to Bhoja and Śāradātanaya they are, *kathāśarīra-hetavah*. It is interesting to note that both these schools of thought accept the word *prakṛti* to mean *hetu* (cause), but according to the former *artha* means *phala* while according to the latter it denotes the *kathāśarīra*, the story.

Singāra-prakāśa *nāṭakīyavastunah pañca prakṛtayah svabhāvāḥ bhavanti*.¹⁰ It is evident that the word *artha* here, has been taken to mean the plot of a drama, but only a synonym of the word *Prakṛti* is given. The word *prakṛti*

or *svabhāva* here may however, be taken to mean constituent elements or inherent properties as other meanings of these two words appear unsuitable in this context. It thus appears that according to Sāgara Arthaprakṛtis "are constituent elements of the plot. This interpretation is also supported by his own statement that without these there can be no plot of a Nāṭaka.¹¹ Bhojarāja and Śāradātanaya as discussed above, appear to have shared the view held by Sāgara. It may also be pointed out here that Rūpa-gosvāmin, an ardent follower of the *Rasārnava sudhākara*, describes Arthaprakṛti as *pañca vidhyāt kathamāstu prakṛtiḥ pañcadhā smṛtā*.¹² It is, however, not clear that the word *prakṛti* means here, but from the statement it appears that the Vaiṣṇava savant believed in the five-fold division of the plot. The whole statement may mean that as the plot has not got fivefold division so their causes or elements are also five. In any case, it is a confusing description having its origin, perhaps, to the influence of the *Rasārnava-sudhākara* and the school of thought represented by the *Nāṭaka laksana ratna kośa*.

It may further be pointed out that the view held by Sāgara and Bhoja regarding the Arthaprakṛtis, appear to be an older one. Abhinavagupta refers to it. While commenting on *itivṛtte yathāvasthāh*¹³ of the *Nāṭya śāstra* he says *artha itivṛtte prakṛtaya itī vaktavye arthagrahanam atirikṭam syāt ityavasthābhīṣa tulyatārarnanam varnanāmātram syāditi kīmanena*.¹⁴ The above verse of the *Nāṭya śāstra* enjoins that as there are five Avasthās in the *itivṛtta*, so there are five Artha prakṛtis. Abhinava-gupta seems to mean that *artha* in the word *arthaprakṛtayah* of the verse, becomes superfluous if it is taken in the sense of *itivṛtta* which follows from the first half of the verse. Moreover, in that case Arthaprakṛtis become equated with the Avasthās, as both of these groups signify nothing more than the nature of the plot, analysed in its different stages of development and as such, the description of the Arthaprakṛtis becomes useless. So far as the above verse of the *Nāṭya-śāstra* is concerned, the cogency of the first argument of Abhinavagupta is unquestionable. But the editor

informs us that the first half of the verse is not found in most of the manuscripts¹⁵ and Sāgara also has not included the verse in his text. The second argument cannot be directed against Sāgara inasmuch as according to his standpoint Avasthās are five stages in the development of the action and the Arthaprakṛtis are but constituent elements and not divisions of the plot and as such, the two pentads cannot be equated.

Regarding the order of the Arthaprakṛtis in a drama, Sāgara maintains silence. The problem will be considered in details in due course.¹⁶

To sum up, Arthaprakṛtis have been taken at least in three different senses by different schools of thought. According to the *Abhinaya bhāratī*, *Daśarūpaka*, *Nāṭya-darpana* and *Sāhitya-darpana*, they are the means for the final attainment (*phalahetavaḥ*). Sāgara maintains that they are constituent elements of the plot and this view seems to be shared by Bhojadeva and Śāradātanaya. The *Rasārnava-sudhākara* takes them as parts of the plot.

BIJA (Germ)

Bīja is the first of the Arthaprakṛtis and as the very seeds of the dramatic action it comes first. Bīja according to Sāgara is

*nātakārthasya phalabhūtasya karanam*¹

It has been shown that Arthaprakṛtis according to Sāgara are constituent elements of the plot and *artha* in this context has been taken to mean the plot itself, the action as a whole with phalayoga as its final stage. Thus, Bīja according to the *Nāṭaka-lakṣaṇa-ratna kosa* is that constituent element of the theme which causes the action culminating into fruition. Simply speaking, it is the cause of the final stage of the action. It has also been shown that according to Māṭṛgupta and Sāgara each stage (Avasthā) is marked by an event or events. Germ of the final event is sown in the initial stage of the action. The action practically begins with the sowing of the germ which

sprouts and develops with the progress of successive stages culminating into fruition, i.e., the final event, and as such, it is said to be pervading over the entire play

Sāgara in support of his view quotes the description of the Bīja from the *Nāṭya sāstra* which says that the Bīja is indicated or sown (in the initial stage) slightly but spreads out in various ways and ends in fruition.² We have shown that there are three different views held by different schools of thought regarding the nature of the Arthaprakṛti. Bīja being an Arthaprakṛti, has also been taken in three different senses, viz., *phalāhetu*, *nāṭakīyavastu śābhāva* and *kathābhāga*. But that it causes the action to culminate into fruition, is the opinion of all.³ There are, however, subtle differences of opinions regarding the exact implication of fruition and this will be shown later

The *Nāṭya-sāstra* says, as shown above, that the Bīja is to be indicated or sown slightly (at the initial stage). By slightly (*kimcit tokam*) Sāgara means by such ways as *śleṣa*, *chāyā* and *upaksepa*.⁴ *Śleṣa*, says Sāgara, is *dvayarthavacana*, i.e., conveying of double meanings, *chāyā* is similarity of incidents (*kathāsāmyam*) and *upaksepa* means introduction of the plot (*arthopasthāpanam*).⁵

While discussing the Mukha-sandhi, Sāgara quotes a verse with similar import as above and attributes the same to Āchārya. The text runs

*ācārya aha |
yasminnākhyāna bijasya ślesena cchāyayāpi vā |
kriyate kīrtanam sadbhīṣ tan mukham parikīrtitam |*⁶

Of the three ways of sowing the Bīja, as mentioned by Sāgara above, two are included here in this verse, the Upaksepa is omitted. By the epithet *ācārya* Sāgara refers to Bharata invariably. It may be presumed that according to the belief of Sāgara the above verse belongs to the work of Bharata. But no trace of it is found in the present *Nāṭya sāstra*. It is interesting to point out here that Tārānātha Tarkavācaspati in his commentary on the verse "satpakṣa madhuragīrah" of the *Veṇī-saṃnāra* quotes *śleṣacchāyopadeśaiśca samuddiṣṭam visarpatī | Yat phalodaya-*

paryantam tad bijam iha kīrtitām // The said pandita then remarks *iti bharatokta phalodaya paryantam prabandhaprati-padyam artham bijarūpena slesena varṇayati* '7 *upadesah* in the first *pada* of the verse quoted by Tārānātha Tarka vācaspati, may be replaced by *upaśseparih* on the evidence of the *Nāṭaka lakṣaṇa ratna kosa* Sāgara also illustrates the indication of the Bīja through *slesa* with the same verse from the *Veni-samhāra* as above, where the Sūtra-dhāra describes Autumn but the hidden meaning of which is the total destruction of the Kauravas ⁶ The verse, quoted and attributed to Bharata by Tārānātha Tarkavācaspati also is not found in the present *Nāṭya sāstra* Of the above two verses, attributed to Bharata, the one found in the *Nāṭaka lakṣaṇa ratna-kosa* describes the Mukha-bandhi and the other, quoted by Tārānātha Tarkavācaspati describes the Bīja The former one mentions two ways of indicating the Bīja while the latter points out three ways Sāgara himself also maintains that Bīja can be indicated in the same three ways The different ways of indicating the Bīja, referred to in the above two verses, have not been mentioned by any other known authority like Abhinavagupta, Dhanañjaya, Rāmacandra, Śāradātanaya, Viśvanātha etc But both the verses have been attributed to Bharata The only conclusion that can be derived from all these is that there were other versions of the *Nāṭya sāstra* which have not come down to us The view contained in the above two verses might have been current in the eastern part of India, probably in Bengal, the homeland of Tārānātha Tarkavācaspati where it was extant even before a century, otherwise we could have found it in the work of any other authority, mentioned above Tārānātha might have collected the verse from some other commentary or from any other second-hand source But Sāgara certainly utilised a copy of the *Nāṭya sāstra* which did not differ materially from its present version It seems probable that Sāgara, also hailed from eastern India and that there was an eastern version of the *Nāṭya sāstra* ⁹ Of course, a single instance cannot decide the issue

Sāgara illustrates the indication of Bīja through similarity

of incidents (śleṣa) with a verse from the *Jānaki-rāghava*. The verse concerned, seems to be the opening one of the drama¹⁰ and describes how Viṣṇu rescued his beloved Earth from the nether region by killing the demon who confined her there¹¹. Here a hint is given of the future events of killing of Rāvana by Rāma and the rescue of Sītā constituting, evidently, the Phalayoga of the drama.

As an illustration of the indication of the Bīja through Upakṣepa, the last verse of the Prastāvanā from the Kundamālā has been quoted. Here the Sūtradhara introduces directly the play with such words as, here Lakṣmana is taking Sītā to the forest¹². It should be noted that in each of the above three cases the hint to the final object (*phala*) has been taken to be the indication of Bīja. Practically speaking, Bīja does not differ materially from the Phala, the former is the unmanifested state and the latter is the fully manifested state of the same element. Abhinavagupta rightly says that the fruit also may be said to be the germ *phalam apīca bhaviṣyadupāyāvinābhāṭād byam styucyate*¹³. It also appears that Sāgara supports the indication of Bīja in the Prastāvana.

Sāgara offers another view according to which Bīja is the means of achieving the desired end and in five successive Sandhis it should be shown as sown, sprouted, developed, sought for and yielding fruit¹⁴. This evidently is the opinion of one of those theorists who take Arthaprakṛti as *phala hetu*. The metaphor of the growth and development of a tree from the seed, as used here, has also been utilised in the *Bhāva prakāśana* and *Rasānava sudhākara* to explain the progress of the action from its initial stage to the conclusion¹⁵.

How to begin a drama is really a problem to the playwright. The genesis of action, called *byanyāsa* in Sanskrit dramaturgy, should be appealing and capable of leading the whole action to the desired end of the playwright, and this must appear as its logical consequence. Much of the success of a drama depends upon the beginning. The Bīja should be so introduced that it appears in the circumstances natural

and appropriate. The Indian theorists took up the matter seriously and consequently we come across different suggestions regarding this important topic.

Mātrgupta, as quoted by Raghava-bhatta treats the introduction of Bīja more elaborately and from different angles¹⁶. According to Mātrgupta the Bīja may be introduced in different manners. The playwright may begin his drama with a hint to the cause of the fruit only, or the fruit itself. The play may also be started with the beginning of the endeavour for the attainment of the final end. The poet may first introduce both the fruit and activity for its attainment or simply the activity, particularly mentioned. Mātrgupta further maintains that *Phalabīja* is that which ends in fruition, the story (*kathā*) is the *Vastubīja* and the hero is the *Arthabīja*. This *Phala-bīja* of Mātrgupta is the Bīja of the *Nāṭya sāstra* as explained above. But what is exactly meant either by the *Vastu-bīja* or *Artha bīja* is not clear. *Vastu* and *Artha* are generally used as synonyms in the texts of dramaturgy to mean *svrta*, the theme of the drama. Moreover, *Kathā* is said to be the *Vastubīja*, while *Kathā* and *Vastu* also denote the something. A subtle difference between *Kathā* and *Vastu* may, however, be surmised, *Kathā* may be taken to mean simply the story and *Vastu* to mean the plot of the drama. The story is the source (*bīja*) of the plot in the sense that the latter is shaped out of the former. *Artha* may also mean the *Prayojana* and the hero is the *Artha-bīja* in the sense that his *Prayojana* is represented as served in a drama. Now, in every *Nāṭaka* these three germs are certainly present. The only significance that can be surmised in designating the above three as Bīja is the fact that according to the nature of the plot any one of them may get prominence over the others and the action may be started with any one of the three types of Bīja. There may be *Nāṭaka* where either the course of the action or the conclusions is not definitely known to the audience. In such a case the story itself becomes more attractive. The *Kundamālā* and the *Uttara-rāma-carita* are the best examples of this type of *Nāṭaka*. In both the dramas the plot, though related to the *Rāmāyaṇa*, is practically new.

in the sense that neither the conclusion nor the course of the action is borrowed from the source and known to the audience. In such a case the theme (*vastu*) itself receives better attention from the spectators and we know that the above two Nāṭikas start with a critical situation of the main story borrowed from the source. On the other hand, in a Nāṭaka like *Venī-samhāra*, where there is no such striking innovation in the plot or deviation from the known conclusion of source, the hero becomes the main centre of attraction and the poet takes special care in his characterisation. Such a Nāṭaka may be started with the introduction of the hero on the stage. Bhīma in the *Venī-samhāra* captures the audience at the very starting of the play.¹⁷ The drama *Abhijñāna-sakuntala* begins with the Artha-bīja, i.e., with the entrance of the king as chasing a deer, but very soon the poet creates opportunity of sowing the Phalabīja in the form of a benediction showered on the king by the ascetics.¹⁸ The drama *Ratnāvalī*, practically begins with the Phalabīja. After the exit of the Sūtradhīva, the minister Yaugandharāyana enters and almost expresses the ultimate end to be achieved by the king.

The above three Bījas, as described by Mītriguṇya must be there in every drama but any one of them may get prominence due to the nature of the plot, as shown above. Mītriguṇya's above observation thus seems to be based on a close study of the actual practice.¹⁹ Abhinavagupta also maintains that in different dramas Bīja may be of different forms. The sowing of the Bīja may be done by indicating the means or the Phala or both, and the Phala may be of different varieties. The *Nāṭya-darpana* reiterates what has been said in the *Abhinavabhāratī*.²⁰

Bindu (Sign of Continuity)

Sāgara quotes the definition of Bindu from the *Nāṭya-śāstra*¹ and according to his interpretation Bindu is the cause of the continuity of the action upto the end when its main purpose (*pradhāna prayojana*) is interrupted by some subsidiary

issues.² He illustrates Bindu with the verse "lākṣāgrhānala", from the *Veni-samhāra* and comments that in the verse the succession of wrongs done by Duryodhana has been referred to and thus the continuity of action is maintained by showing the continuity of purpose, i.e., the destruction of the Kauravas. Neither the illustration nor Sāgara's comment on it is expressive enough to give an idea of the Bindu. The illustration is practically the opening verse of the *Veni-samhāra* and as such, the interruption of the main purpose by subsidiary issues giving scope for the Bindu does not arise here at all. Śāradātanaya informs us that according to Kohala when the main purpose (*phala*) of the Bija is disconnected by subsidiary purposes, Bindu is the cause of its continuation.⁴ This is also what Sāgara means. Śāradātanaya again says *lākṣāgrhānaleyādibindoh āmānyalakṣanam*.⁵ Śāradātanaya here seems to be influenced by Sāgara and offers a clue to the exposition of the latter's view on Bindu. The verse *lākṣāgrhānala*, indicates the main purpose of the drama and continuity of this purpose acts as a connecting link where there is a break in the main motif. So, this verse has been taken to be a *sāmānyalakṣana* of the Bindu. Like the Bija the Bindu in this sense also continues throughout the play.

Sāgara records two other views on Bindu, according to the first of which it is the basic factor of the theme of a drama which is voiced in every act with indignation and firmness till the end of the action.⁶ The view is really significant, continuity is shown here "in the form of pivotal idea, recurring in each Act".⁷ The pulling of Draupadī's hair has been voiced in every Act of the *Veni-samhāra* with indignation, and the resolution of self-sacrifice by Jīmūtavāhana has been mentioned with firmness in the *Nāgānanda*. These are two well known instances of the reference to the main urge behind the action, in every Act. Besides these two Sāgara cites two other illustrations, one from the *Rāghavābhyaśaya* and other from the *Jānakīrāghava*.⁸ Śāradātanaya holds also a similar view and states that Bindu may be due to *māna* or *vipatti*, the former is expressed through anger and the latter through grief.⁹

Another view on Bindu has been discussed in the form of an illustration by Sāgara. It is said that the representation of successive slaughter of Mārīca, Khara with his hosts Kumbhakarna and Indrajit is the Bindu in a theme depicting the killing of Ravana. Similarly, the killing of Droṇa etc., is so in a play describing the destruction of the Kauravas.¹⁰ But the description of successive losses sustained by the enemy has been shown by Sāgara to be the characteristic of Niyatāpti according to Aśmakūṭa and this has been discussed before. The view seems to imply that it is only in the stage of Niyatāpti Bindu is the cause of continuity (*acchēdākāraṇa*). Before this stage the certainty of the final achievement cannot be disclosed for the sake of dramatic suspense. In Niyatāpti a clear idea of the final achievement of the hero can be formed by the audience and as such a real connection is established between the past stages and the future Phalāgama. This view has not been referred to by any other authority and cannot be deduced from the text of Bharata. Moreover, Bindu as a connecting element may be required to be employed in any stage of the action of a drama.

Abhinavagupta seems to maintain that Bindu is the hero's knowledge of the connecting link when in course of the action the employment of means for the attainment of the desired object becomes disconnected by something else.¹¹ Arthaprakṛtis are means according to Abhinavagupta and this knowledge of the connecting link also acts as means so far as the progress of the action is concerned. According to this view the constant employment of means for the final attainment, i.e., the gradual progress towards the final end, constitutes the main thread of the action. This progress may be side-tracked due to the subsidiary elements of the story. In such cases the playwright revives the main current of the story tactfully by representing the character aiming at the final achievement, as being conscious about the employment of means. Abhinavagupta further seems to mean that under different circumstances in different dramas, the hero himself or his associates or both may be represented as searching after the means for the final achievements and as such, the revival of the main current of

the theme (Bindu) may also be represented as due to the effort of the hero or his associates or both. It is also clearly stated by Abhinavagupta that both Bīja and Bindu continue throughout the action and the difference between the two is that the scope of the latter originates after that of the former.¹² From the above discussion it appears that there is no two opinions, so far as the basic function of the Bindu is concerned. Sāgara offers three views regarding the nature of the Bindu and the last two are referred to as those maintained by others. The first view, evidently his own, follows the line of Kohala, as presented by Śāradātanaya. This one is the generally accepted view on Bindu.¹³ The second one is really significant, inasmuch as it shows that a single idea maintains the continuity throughout the action of a drama.¹⁴ Both the views have been recorded by Śāradātanaya without any line of demarcation drawn between the two. The third view, referred to by Sāgara, has been shown to be an obsolete one. Abhinavagupta elaborates the matter and shows how Bindu, as a means originates and maintains the continuity of the action. He in so many words practically says the something as said by Kohala and partially supports the second view offered in the Nāṭaka-laksana-ratna kośa. In another place Abhinavagupta states that Bindu as the speech at the end of each Anka connects the preceding Anka with the succeeding one. The Nāṭya-darpaṇa and Daśa-rūpaka also maintain the same view.¹⁵ It is interesting to note that Kātyavema in his commentary points out Bindu at the close of each Anka of the Mālavikāgnimitra.¹⁶ The view occurs in the discussion of Anka in both Abhinava-bhārati and Nāṭya-darpaṇa. The close of an Anka may be taken to be an occasion of the Bindu but certainly not the only one, and the above two works also do not mean so. Bindu may occur whenever there is a break in the main current of the story and at the close of an Anka it is to provide for a fresh impetus to the movement of the play.

The word Bindu, meaning a drop has been taken up in different works to elaborate the idea with the help of similes. Sāgara says that as drops of water dripping from the sides of

a thatch indicate the fall of water even when the rain is over, so Bindu also indicates the purpose and maintains the continuity of the main action when it is interrupted by secondary issues.¹⁷ Abhinavagupta maintains that Bindu is like a drop of oil and the simile has been elaborated by Dhanika when he says that as a drop of oil spreads over the surface of water, Bindu also is a wide-spreading element.¹⁸ Rāmapati quotes a verse with similar meaning and attributes the same to Bharata.¹⁹ The verse, however, is not found in the present *Nāṭya-śāstra*. The *Rasārnava-sudhākara* draws a very interesting simile on Bindu. It says that as drops of water being sprinkled to the root of the tree produce fruit, so also the Bindu is indicated again and again.²⁰ This simile suits better with the view that holds Bindu as a pivotal idea recurring in each Act.

Patākā (Episode)

It has been pointed out before that the plot of a drama is generally analysed in Indian dramaturgy as consisting of two Parts,—the Ādhikārika and the Prāsangika, i.e., the principal and the secondary action. This secondary action or the subsidiary portion of the plot (*prasāngika-vṛtta*) is of two kinds—the Patākā and Prakarī. The main difference between the two is that the duration of the former is longer than that of the latter.¹

The naming of the subsidiary portion of the action of longer duration as Patākā seems to have given rise to several conjectures regarding its exact significance. Sagara says that as a banner on a pole placed in a certain place indicates the whole army, so also the Patākā occupying a certain portion of the action exposes the entire play (*nāṭakakāśadeśa-vartinī nāṭakam sakalam eva prakāśayati*).² Abhinavagupta says that the episode (Patākā) is called a Patākā by tradition as it is useful.³ Dhanika maintains that as the banner is the symbol of the king so also the Patākā bears the special marks of the hero, so far as it

helps him. Similar also seems to be the view of the *Rasārṇava-sudhākara*. The subtle differences of views regarding the nature of *Patākā* among above authorities are thus brought home to us. According to *Sāgara*, *Arthaprakṛtis* are elements of the plot and as such *Patākā* being an element helps the delineation of the entire plot through its assistance to the main plot. According to *Abhinavagupta* *Patākā*, being a means, as all *Arthaprakṛtis* are, is useful to the hero. *Dhanika* and *Śingabhūpāla* state this more explicitly.

Sāgara quotes the definition of the *Patākā* directly from the *Nāṭya sāstra* and adds a gloss on the same. He maintains that the existence of the *Patākā* is for the sake of another as it contributes to lead the main action to its goal. The *Patākā* (*vṛtta*) itself also assumes the character of the main action for the display of heroic quality. As an illustration of *Patākā-nāyaka* *Sāgara* cites the character of *Karna* in the *Vaṃśaśat* and comment that though this character has been introduced to help *Duryodhana*, yet itself displays its own valour and has been endowed with the qualities of a hero by the poet.⁶ It appears from the above that according to *Sāgara* *Patākā* may be the helper of even the *Pratināyaka*, i.e., the enemy of the *Pradhānanāyaka*.

Sāgara further says that *Patākā* according to some, is the action of the *Upanāyaka* and that it is *śūlārtha*. According to this view, adds *Sāgara*, what is done by the *Upanāyaka* (secondary hero) coming forward (*prādhānyam avalambya*) to help the main hero, constitutes *Patākā*, as the activities of *Makaranda* in the *Mālatīmādhava* comes to the help of *Mādhava*.⁷

The *Bhāva-prakāśana* and the *Rasārṇava-sudhākara* explicitly state that the *upanāyaka-vṛttānta* is the *Patākā*. *Sārada-tanaya* maintains that the *Patākā-nāyaka* is almost equal to the main hero (*tatsamāna*).⁸ *Abhinavagupta* cites the characters of *Sugrīva* and *Vibhīṣaṇa*, as *Patākānāyakas*, *Dhanika* maintains that characters like *Sugrīva* etc. which help the hero are *Patākās*.⁹ *Viśvanātha* also holds the view

that the Patākā-nāyaka should always be an ally of the main hero¹⁰ It is evident then that Sāgara's view that an ally of the Pratināyaka also may be taken to be the leader of the Patakā is opposed to the views of almost all the reputed authorities on dramaturgy It is easy to understand the position of Abhinavagupta and others who take the Arthaprakṛtis as means for the final achievement of the hero (*prayajana-siddhi-hetauah* or *phala-hetauah*) Either by the Pratināyaka or by his ally no *prayajana-siddhi* of the main hero is possible if not in an indirect way The *Nāṭya śāstra* says that the Patakā is *pradhānasyopakāraka* and *pradhānavat* Abhinavagupta and others take the word *pradhāna* to mean the main hero, while Sāgara seems to have taken the word as referring to the main plot itself In a drama where the main theme is related to a struggle between the hero and his enemy (*nāyaka* and *pratināyaka*), both of them should be considered as *pradhānas* Both the characters are equally important as the main plot rests on both In such a drama an ally of the either may be called a Patākā-nāyaka if only he satisfies other conditions In dramas, where there are no such struggle the ally of the hero may occupy the position of a Patākā-nāyaka if otherwise suitable This seems to be the view of Sāgara The drama *Veni-samhāra* describes the struggle between Bhīma and Duryodhana mainly Karṇa an ally of the latter whose *vṛtta* bears the marks of the *pradhāna*, may rightly be called a Patākā-nāyaka from the above point of view The view that the *upanāyaka-carita* is the Patākā is *sthūlārtha varnana* according to Sāgara Here he seems to mean that generally the Upanāyaka, who is an ally of the hero, is considered to be a Patākā-nāyaka but not everywhere The *vṛtta* of the Pratināyaka himself in dramas like the *Veni-samhāra* cannot be called a Patākā as he also aspires for the achievement and his struggle against the main hero constitutes the main plot, in short his *vṛtta* according to Sāgara is also *pradhāna*

Regarding the problem whether a Patākā-nāyaka may be depicted as gaining some end or not, Sāgara maintains

exactly Viśvanātha means here is not clear. The whole may be taken to mean that the Patākā nāyaka should not have any separate Phala (svatīya phalāntara) whatever the Patākā-nāyaka gains is but incidental and ultimately comes to the help of the hero. The *rājalābha* of Sigrīva is not a separate Phala *lābha* but a means through which the hero himself gets an ally. This *mitra lābha* of the hero is to be shown latest in the *Vimarsa-sandhi*.

Regarding the extent of Patākā's duration in a drama the *Abhinavagupta* says *agarbhad avimarsād va patākā vini-varitate*¹⁷. According to Abhinavagupta the verse enjoins that the achievement of the desired object of the Patākā-nāyaka is to be depicted either in the *Pratimukha* or in the *Gubha Sandhi*. After that, says Abhinavagupta, the Patākā-nāyaka can persist being engaged in the assistance of the principal hero, and in that case the designation Patākā may be applied, not of course in the primary sense of the term but simply because it was termed so before. Moreover the existence of the Patākā in the *Vimarsa-sandhi* is almost essential according to Abhinavagupta¹⁷. Then it comes that according to Abhinavagupta the Patākā may exist upto the last Sandhi but the achievement of the Patākā-nāyaka should be depicted before the *Vimarsa sandhi*. Viśvanātha also informs us that this is the opinion of Abhinavagupta¹⁸. The *Nāṭya-darpana* makes this point more clear. It has got no objection to take the *ān* both in the sense of *abhinidhi* and *māyādā*. According to the *Nāṭya-darpana* thus, the achievement of the Patākā-nāyaka may be depicted in any one of the first four Sandhis. The *Nāṭya-darpana* further states that the Patākā as means, helps the main action and as such the achievement of the desired object of the Patākā-nāyaka cannot be depicted in the *Nirvahana Sandhi* where the final attainment of the main hero is to be shown¹⁹. This seems to be the most reasonable view. The *Dasa-rūpaka* is silent regarding the duration of the Patākā, so also the position of the *Rasāṇava-sudhākara* and the *Nāṭaka-candrikā*.

Regarding the extent of Patākā's duration Sāgara remarks *sa ca garbhe avamarśe ca nivartata iti nātyantīkam etad avagantavyam*²⁰ This refers to the precept "agarbhād avimarśād" of the *Nāṭya-sāstra* as quoted above. Sāgara takes the precept to allude to the subsidiary action and not to the achievement of its hero as taken by Abhinavagupta and Rāmacandra-Cunacandra. He means to say that the operation of the Patākā need not be necessarily completed in the Carṇa or Vimarśa Sandhi, i.e., it may continue further.²¹

In conclusion it may be pointed out that any achievement of the desired object by a Patākā-hero is purely incidental. The presence of more than one motif in a drama has never been favoured in India either in practice or in theory. There are many Patākā-nāyakas having no personal interest in Sanskrit Plays. In case of military alliance the dramatists generally depict some sort of *śārtha-lābha* of the Patākā-nāyaka through the cooperation of the main hero. This is done simply to convince the audience that the alliance between the Patākā-nāyaka and the main hero is strong enough to withstand the trial of adversity. Vibhīṣana and Sugrīva, two well known Patākā-nāyakas of Rāma-plays are depicted as assisting Rāma whole-heartedly being highly grateful by latter's co-operation in their own cause. The gain of Makaranda in the *Mālavi-Mādhava* has been shown just to heighten the effect of the drama by introducing parallelism. The gain of the Patākā nāyaka is to be depicted logically before or in the Vimarśa-sandhi because for the sake of *vinipāta pratilāsa*, the help of the Patākā-nāyaka is essential here as stated by Abhinavagupta. Moreover, there are many Patākā-nāyakas like the Vidūśakas or ministers in Sanskrit dramas, in whose cases no achievement is depicted. Thus the achievement of the Patākā-nāyaka is purely an incidental affair and Sāgara seems to have found no necessity of mentioning this point particularly. The *Nāṭya-sāstra* also does not state anything explicitly regarding the matter.

Prakarī (Incident)

Sāgara quotes the definition of Prakarī from the *Nāṭya-śāstra* and his gloss on the same¹ means that the Prakarī should have no uninterrupted development (*nairantaryena Pravartanam tena vihinam*), and that its necessity is for the sake of other's interest. That the Prakarī serves other's interest only comes from its derivative meaning according to Abhinavagupta². The duration of the Prakarī is also very short. These are the two characteristics which differentiate it from Patākā. The *Nāṭya-darpana* maintains that the Prakarī is not essential like the Patākā in a drama.³ But it will be shown that even the Patākā is not *avasyambhāv*, in every drama or even every Nāṭaka. From Dhanañjaya's definition of the Prasāngika-vṛtta as given before, it appears that like Patākā the Prakarī may have its *svārtha* a view which is supported by none. The general opinion regarding the Prakarī is that it is almost an interesting casual incident occupying a small portion of the whole action.⁴

Sāgara upholds the utility of Prakarī as a decorative device of the plot and says that like a floral design (*puṣpa prakara*) it produces beauty.⁵ The *Bhāva prakāśana* seems to have taken up this idea of floral decoration but have gone a step further. It says that as flowers and *aksatas* are for the beauty of the religious rites so also the description of the Prakarī in a composition.⁶

As an example of the Prakarī Sāgara cites the incident of Rāvana and Jātāyus from the *Kulapatyanka*. The same illustration has also been cited by Śāradātanaya and Viśvanātha.⁷ The *Nāṭya-darpana* too, maintains that in Rāma-plays the character of Jātāyus is Prakarī.⁸ Vasudeva in the *Veṇī-saṁhāra* is a Prakarī-nāyaka according to Abhinavagupta.⁹

Kārya (Denouement, Object, Purpose to be achieved)

Every Sanskrit drama, as a rule, ends in some sort of achievement of the hero which is called *phala-yoga*. In our

previous discussion on the fifth Avasthā, it has been shown that the dramatist also aspires for the attainment of the same end. Kārya may be described as the end both on the part of the principal hero of the drama and the dramatist himself.

Sāgara takes Kārya in the sense of the main purpose to be served in a drama i.e., the main undertaking for which the action begins and when it is accomplished, the drama ends. Now it is generally found that many purposes are served at the conclusion of the action. For example, the death of Rāvana in a Rāma-play may serve several purposes like the recovery of Sītā, the killing of an enemy, the gods and country alike, the victory of Dharma etc. But the poet aims at one as the main and there may be subsidiary purposes which enrich the main purpose, says Sāgara¹. Thus Kārya according to Sāgara is the main purpose for the accomplishment of which the action begins and ends when it is finally accomplished. At the conclusion the true nature of the Kārya is revealed to the audience.

In support of his view Sāgara quotes from the *Nāṭya-sāstra*, and as a gloss adds that there are two Kāryas, one is Ādhikārika and the other is Prāsangika². Here Kārya seems to be correlated with the *vivṛtta* which has got two elements, Ādhikārika and Prāsangika³. Sāgara's treatment of the matter here is a bit of confused nature. The word Kārya has been used here loosely. According to Sāgara Arthaprakṛtis are elements of the plot, as discussed above, Kārya being an element cannot be taken to be the entire plot. Perhaps Sāgara means to say here that Kārya as an Arthaprakṛti is the purpose related to the Ādhikārikavṛtta, otherwise the entire *vivṛtta* is Kārya i.e., for some purpose. The main purpose in a drama is represented as served with the final achievement of the main hero. The main hero is one, says Sāgara who brings the representation of the drama invested with Bīja, Bindu etc., to a close and by whom everything is represented as completed. He also enjoys, adds Sāgara, the fruit (*phala*) in the form of Dharma (doing good to others), Kāma

(winning the desired woman) and Artha (attainment of something rare) ⁴ Thus a subtle difference between the Kārya and Phala has been drawn by Sāgara

It has been shown before that Abhinavagupta takes the Arthaprakṛtis as means. So, Kārya as an Arthaprakṛti is definitely means according to Abhinavagupta. What can be made out of the confused text of the *Abhinava-bhārati* is this

In the achievement of the hero various means in the form of resources, both physical and mental, and their proper employment are represented as adopted by the Pradhāna-nāyaka, Patākānāyaka and Prakāri-nāyaka (*pradhāna-nāyaka patākānāyaka-prakāri nāyakaścetana-rūpaḥ*). The Bija is the chief of all these means (*pradhānasya bījī-khyopāyasya*) and all other means which contribute to the final fruition of the Bija, constitute what is meant by Kārva. The *Nāṭya darpaṇa* follows this opinion of Abhinavagupta. "But this meaning of Kārya" points out Dr Kulkarni, is rather unusual and even the *Abhinava-bhārati* and the *Nāṭya darpaṇa* not to speak of other theorists, take the term Kārya to mean Phala or Sādhyā in the treatment of Avasthās and Sandhyāngas ⁷ It is evident that there is a confusion regarding the exact implication of the Kārya. Abhinavagupta takes all the Arthaprakṛtis as means (*phalahetavaḥ*), but Kārya has been taken in several places of the *Abhinava-bhārati*, to mean Phala. Now the Phala and Phala-hetu cannot be the something. The position of the *Nāṭya darpaṇa* also is similar to that of the *Abhinavagupta*. Dhanañjaya and Dhanika frankly asserts that Kārya is nothing but the Phala which is Trivarga in the form of Dharmārthakāma ⁸ Here also the inconsistency is apparent, as according to the *Dasarūpaka* also the Arthaprakṛtis are means. *Rasārnava-sudhākara*, and *Nāṭaka-candrikā*, also take the word Kārya to mean Phala and according to the former the Phala is Trivarga ⁹ According to the *Rasārnava-Sudhākara* the Arthaprakṛtis are parts of the story and how part of the story can be regarded as the Phala is not known to us. The *Bhava-prakāśana* takes Sādhyā, Kārya and Phala

in the same sense and this Phala is Trivarga ¹⁰ Śaradā-tanaya mitigates the confusion as he, following Sāgara, takes the Arthaprakṛtis as elements of the plot (katha śarīrā hetavah)

Dr Kulkarni points out that Prof H K Dhruva's attempt to draw a distinction between Kārya, the object of the play, and Kārya the Arthaprakṛti is baseless ¹¹ According to Dr Kulkarni "Kārya is the main drive for the hero's action and as such it means to the end" The said scholar further observes, "The *Sāhitya darpaṇa* gives slaying of Rāvana as an example of the Kārya Taking a clue from it one may say that with the killing of Rāvana, Sītā's recovery is as good as achieved which is the fruition of the Bīja Thus Kārya may be taken as the event immediately antecedent to the final fruition (Phalā gama)" ¹² It may be pointed out in favour of Abhinava gupta that there is no material difference between the means and the Phala Bīja the chief of the means transforms into Phala with the assistance of other means, and Kārya is nothing but this transformation and as such it is a *hetu*

As a resume of the above it may be said that in Indian dramaturgy there are as good as three different schools of thought regarding the exact implication of the term Arthaprakṛti which has already been discussed above That the Patākā and Prakarī constitute what is called the Ānusangika or Prāsangika vṛtta is accepted by all including the *Nāṭya-sāstra* Curiously enough the Bhāva-prakāśana includes the Patākāsthānakas with Patākā and Prakarī as constituting the Prāsangika-vṛtta But this theory of Śaradātanaya is supported by none

Sāgara concludes his discussion on the Arthaprakṛtis with the remark that sometimes one of these five may get prominence and the others may become subordinate ¹³ In his support he quotes from the *Nāṭya sāstra* a verse which means that anyone of these five Arthaprakṛtis may get prominence in cases where some special purpose is served by it and is deemed more useful, the others becom-

ing subordinate ¹⁴ Abhinavagupta in his commentary on the same verse remarks that unlike the five Kāryāvasthās which are equally essential in every drama, any Arthaprakṛti may become main when it serves the purpose of the hero best, others though they may exist become as non-existent. But Bīja, Bindu and Kārya are essential in every case though there may be prominence of the one over the other ¹⁵ In short, the prominence of particular Arthaprakṛti in a drama depends, according to Abhinavagupta upon its usefulness in serving the interest of the main hero. Sāgara is silent about the problem whether the Patākā or Prakarī or the both may be absent in a plot. The *Nāṭya-darpana* clearly states that if not required by the main hero the Patākā and Prakarī may be omitted altogether. Where the hero does not require any help then only the three means Bīja, Bindu and Kārya may serve the purpose. Bīja and Bindu are considered to be *mukhya* by the *Nāṭya-darpana*, as they pervade the entire plot. Among the rest the Kārya may be regarded as more prominent. Ramachandra refers to his drama Satyahariścandra, where there is no Prasāngika-vṛtta ¹⁶

According to the *Rasārnava-sudhākara* the Patākā and Prakarī are always subsidiary and even Bīja etc., in some places may come under the subsidiary division, the *anaga* ¹⁷ But this is undoubtedly a view finding support from none

CHAPTER IV

SANDHIS

The division of the plot into Sandhis and Sandhyangas is the most elaborate system of anylysis of the action of a drama. The *Nāṭya-śāstra* gives no general definition of the Sandhis which, however, receives special care in the hands of later authorities. Sāgara defines Sandhi as the joining together of different purposes of the same plot ¹. The plot in its development serves different subsidiary purposes at different stages. Sandhis join them all and direct the whole towards the final end. To make this position more clear Sāgara refers to the view of an anonymous authority which says that these (divisions) are called Sandhis as the purposes are joined together by them ².

Abhinavagupta seems to mean by Sandhi, the joining together of the different parts or phases (*avayava*) of the main purpose (*artha*) in its progress towards being finally served and as such, each part or phase is called a Sandhi ³. The *Nāṭya-darpana* states this more directly as *sanddhayo mukhya vrttamśāh*. In their exposition of this definition the authors follow Abhinavagupta closely ⁴.

The view that the Sandhi is the connection of parts of the plot of a drama, is accepted by the *Daśa-rūpaka* also. According to the *Daśa-rūpaka*, as interpreted by Dhanika, the different parts of a dramatic plot having their secondary ends, are linked together as they all contribute towards the same end, evidently the final one and this is Sandhi ⁵. This view may be said to be a development of the one held by Abhinavagupta inasmuch as, how the connection is established has been stated here. The *Sāhitya darpana* simply repeats the statements of Dhanañjaya and Dhanika, while the *Bhāva prakāśana* gives an elaborate and versified form of the same ⁶. Commentators like Rāghava-bhatta and Dhundirāja follow the *Daśa-rūpaka* ⁷. The *Daśa-rūpaka* in

another place uses the word Sandhi to mean a section of the plot of a drama . This also is the view of Bhoja .

According to the *Rasārnava-sudhākara* the Sandhi is the connection of subsidiary ends (*avāntarārtha-sambandhā*) for the sake of the final end (*mukha prayojanavasāt*) in the matter of linking together of different parts or sections of the story (*kathāṅgānām samanvaye*)¹⁰ It is interesting to note here that the *Rasārnava-sudhākara* takes up the views of the *Nāṭaka laksana-ratna-kosa* and *Daśa rūpaka* both, and gives an original explanation of the Sandhi

A further probe into the explanations given above discloses a clear development of the idea behind the implication of the word Sandhi It appears that at first it was taken to be a connection of subsidiary purposes in the development of the dramatic plot by some authorities as stated in the *Nāṭaka laksana-ratna-kosa*, while others took it to be a linking up of the different parts or sections of the story and the *Abhinava-bhāratī* and *Nāṭya-darpana* followed this view The latter idea i.e., the view followed by Abhinavagupta was further developed by Dhananjaya and Dharmika The *Rasārnava-sudhākara* closely followed by the *Nāṭaka-candrikā* evidently took up both the original views and made a successful attempt to give a fuller definition of the Sandhi Thus, with the story-element in mind, Abhinavagupta and Rāmachandra-Guṇacandra analyse the plot into five Sandhis, Sāgara does the same keeping the different purposes served in different parts of the story before his mind's eye The *Daśa-rūpaka* elaborates the former view and the *Rasārnava-sudhākara* accepts the both and arrives at a synthesis The word 'juncture' or 'critical juncture', is generally used as an English equivalent of Sandhi But Sandhis are not merely joining points The word Sandhi in Sanskrit dramaturgy denotes both linking up of the parts, and also the parts themselves

The idea of the so called three unities is conspicuous by its absence in Indian dramatic tradition On the other hand special stress is given on the unity of impression both in theory and in practice The plot of a drama



according to Indian theorists should have a steady progress from the beginning to the denouement through the Avas-
 'thās. The five Arthaprakṛtis, as has already been shown, go on moulding the plot in its elaboration from the genesis and finally in its conclusion to a particular achievement. In this progress of the plot, maintain Indian theorists, special care is to be taken so that the unity of impression is maintained throughout. The conclusion should be depicted as following naturally from the beginning. Viśākhadatta expresses this idea in a dramatic way through the dialogue of a minor character, Samīdhartaka, *tā kim nimittam kukarī-kṛda nadnassa va annam muhe annam nirvahane* ¹¹. The different subsidiary episodes and incidents, as well as the different phases of the main story should all be delineated to yield a single and logical conclusion and nowhere the chief interest should be shifted from the central theme or lost sight of. It follows from what little has been said about the Sandhis above, that the theory of the structural analysis of a dramatic plot into Sandhis evolved out in Indian dramaturgy in pursuance of the above ideal of unity. The five Sandhis are Mukha, Pratimukha, Garbha, Vimarśa (Avamarśa, Āmarśa) Upasaṃhṛti or Nirvahana and they should occur in a drama in the same order in which they are enumerated ¹².

It is a matter of common sense that all the five Sandhis cannot occur in any and every type of drama (rūpaka). As a matter of rule, says Sāgara, a Nāṭaka should contain five Sandhis. He quotes here a verse from the *Nāṭya-śāstra*, which means that as a rule a drama should contain five Sandhis but due to some reasons it may contain less. The reason according to Sāgara is the brevity of the subject matter ¹³. In the matter of elision of a Sandhi or Sandhis the *Nāṭya śāstra*, as quoted in the *Nāṭaka laṭana ratna kosa*, enforces a rule. When only one Sandhi is to be omitted the fourth one (Vimarśa) gets the preference. In the case of elision of two Sandhis, the third and the fourth (Garbha and Vimarśa), in that of three the second, third and the fourth (Pratimukha, Garbha, Vimarśa) are elided ¹⁴. It is

evident that the first and the last (Mukha and Nirvahaṇa) Sandhis cannot be omitted. The theory is based on sound practical reason. Every plot, if it is to be treated as a drama, must have a beginning and an end.¹⁵ Elaboration, however, may be curtailed.

If, however, says Sāgara, the subordinate theme serving the interest of the principal one is extensive enough then the five Sandhis can be delineated and in that case the above rule regarding the elision of Sandhi or Sandhis should not be taken as necessary.¹⁶ Sāgara here seems to be of opinion that the number of Sandhis in a drama depends upon the extent of the Prasāṅgika-vṛtta, it may be five or less according as the subsidiary portion of the plot is short or extensive. In support of this view Sāgara quotes from the *Nāṭya-sāstra*

*prāsāṅgike parārthatvān-na tvesa niyamo bhavet /
yad vṛttam tu bhavet kṛmicit tadyojyam avirodhatah ||*¹⁷

esa *niyam*, in the verse has evidently been taken by Sāgara to refer to the *niyama* of the elision of Sandhi or Sandhis as presented in the verse immediately preceding this one (GOS XIX 18) in the *Nāṭya-sāstra*. Thus the first half of the above verse, according to the *Nāṭaka-laksana-ratna-kosa* means, that the rule regarding the elision of Sandhi does not apply to the subordinate plot as it exists for the main plot. The second half of the verse has been taken to mean that the whole action should be depicted in compatibility with the Sandhis.¹⁸ It thus appears that according to Sāgara the brevity of the subject matter is the reason behind the elision of Sandhi or Sandhis and that the rule of the *Nāṭya-sāstra* regarding the omission of Sandhi is not applicable in the delineation of subordinate plot. If the subordinate plot is extensive enough, five Sandhis may be used in a drama and the whole action should be depicted in conformity with the Sandhis. The whole thing as presented by Sāgara, becomes unintelligible. If the rule regarding the elision of Sandhi is not applicable in the cases of delineation of the subordinate plot, how then may its extent be regarded as the factor for the use of all the Sandhis.

The above verse of the *Nāṭya-sāstra* has evidently been misconstrued in the *Nāṭaka-lakṣaṇa-ratna-kośa*. The verse does not refer to the rule regarding the elision of Sandhi, as taken by Sāgara. Abhinavagupta rightly takes the verse to refer to the general principle (NŚ GOS XIX 17) that as a rule a drama should contain five Sandhis. According to Abhinavagupta the verse means that in the delineation of the subordinate plot the said rule (i.e., drama should contain five Sandhis) is not applicable and the subordinate plot should not be incompatible with the main plot.¹⁹ Regarding the elision of one or more Sandhis Abhinavagupta refers to the view of his preceptor according to which the *strotta* should always be consisting of five Sandhis, as no action can be completed without the five Avasthās, and Sandhis are correlated with the Avasthās. Thus, as per rule, the plot of a drama according to Abhinavagupta, consists of five Sandhis but due to some reasons, i.e., when the plot is not *Pūnāṅga*, it may contain less.²⁰ Where the main plot is extensive enough, five Sandhis may be used.²¹

According to the *Vāṭya-sāstra*, the Nāṭaka and Prakaraṇa are regarded as Pūrṇāṅgarūpaka and these two types contain all the five Sandhis. The Vimarśa sandhi is absent in the Dima and Samavakāra while in the Vyayoga and Jhāmṛga, Garbha and Vimarśa both are omitted. The Prahasana, Vithī Anka and the Bhana contain only two Sandhis, the Mukha and Nirvāhana. The Pratimukha, Garbha and Vimarśa do not occur in these types of *rūpakas*.²²

As a résumé of the above discussion it may be said that every dramatic plot should contain at least two Sandhis, Mukha and Nirvāhana, there are exceptions regarding the use of other three Sandhis in dramas. Sāgara takes the Sandhis as connecting different purposes served at different stages in the progress of the action as a whole and he opines that the existence of one or two or of all the three Sandhis other than the Mukha and Nirvāhana, depend upon the extent of the subsidiary episodes whose purposes are served before the conclusion. The theory, as has been shone

cannot be deduced from the verse, *prasangike pararthatvāt* etc., of *Nāṭya-sāstra*. Abhinavagupta and others maintain that the Sandhis connect the different parts of the main plot and the extent of which, evidently, determines the number of Sandhis in a particular drama. The *Nāṭya-sāstra* enjoins definite rules regarding the omission of the three Sandhis, Pratimukha, Garbha and Vimarśa.

Some modern critics of Sanskrit drama maintain a sceptic attitude about the Sandhis. Prof. Jagirdar rightly observes that the Sandhis are ways of knitting the incidents of a drama but his theory of parallelism between the five Sandhis and five members of a syllogism in Indian logic²³ cannot be accepted and the theory has been ably refuted by Dr. Kulkarni.²⁴ Dr. Kulkarni further and rightly asserts that neither the five Sandhis are conceived in analogy to the five parts of the human body nor their names owe their origin to those parts of the body, as suggested by Dr. Pandey.²⁵ Keith remarks, "The classification of elements of the plot is perhaps superfluous besides the junctures."²⁶ If the Arthaprakritis are taken as five sections of the plot, as done by the *Rasārnava-sudhākara*, the statement is justified. But they are accepted as elements of the plot by Keith himself.²⁷ How these elements can be considered as superfluous beside the Sandhis is unintelligible to us.

View of Māṭṛgupta on Sandhis

Regarding the treatment of Sandhis by Māṭṛgupta, Dr. Raghavan observes: "In lines 459-534 the NLRK, enables us to appreciate the independence of and resource with which Māṭṛgupta discussed the fundamental concept of the five. Ignoring the sixty-four elements or limbs of the five juncture the Sandhyangas, Māṭṛgupta gave two kinds of analysis of the five Sandhis, one somewhat detailed and the other concise. Though brief when compared with the Sandhyanga method of treatment, the first exposition analysed each Sandhi into three phases, giving a crucial place to the Artha-

prakṛti and the Avasthā In a still more concise analysis, in a single verse, he showed that the action in a play, like all action, fell into five phases agent, means, end, achievement, and enjoyment¹ It is evident from this remark of Dr Raghavan that the view of Mātrgupta is of special interest and deserves special attention

An exposition of the text of the *Nāṭaka-laksana-ratna-kosa* containing Mātrgupta's view and Sāgara's gloss on it, is difficult due to the random use of *dandas* (many of which have been suggested to be removed by Dr Raghavan) and underlinings. M. Dillon informs us that the technical term in the manuscript of the *Nāṭaka-laksana-ratna-kosa* marked red, have been underlined by him² But in this portion of the text some underlined words do not appear to be technical terms and this will be shown in proper places The text of Mātrgupta as quoted in the *Nāṭaka-laksana-ratna-kosa* here, is also found in the *Saṅgīta-dāmaḍara*, of Śubhankara, a theorist from Bengal, who perhaps, lived in the 15th Century A.D. Śubhankara's reading differs very little from that of Sāgara.

Mātrgupta, as it appears from the *Nāṭaka-laksana-ratna-kosa* describes each Sandhi as having three aspects and in most cases the aspects themselves have also been described but whether any order among them is intended to or not, is not clear The Mukha sandhi has been defined as

*prārthanāvisayautsukyam ārambho hetucintanam /
bijam sādhyopagamanam mukha sandhiriti trayam ||*⁴

In the gloss of Sāgara, on this verse, three words Ārambha, Hetucintana and Bija are underlined⁵ and as such can be accepted as names of three aspects of the Mukha-Sandhi According to Dr Raghavan, however, the names of the aspects are Prārthanā, Ārambha and Bija⁶ The text is amendable to both the interpretation But in every case the names of the aspects are given in Sāgara's gloss in the first case-ending If Dr Raghavan's suggestion is accepted the name Prārthanā becomes missing On the other hand, an attempt of defining the aspects, though not of all, has been made in the quoted portion of Mātrgupta's text If

Ārambha is taken as the name of an aspect, the aspect Hetucintana remains undefined. From the text of Sāgara, however, Ārambha instead of Prārthanā appears to be the name of the aspect. It is better to interpret the text as it is, of course if there arises no incongruity in doing so.

The above verse of Mātrgupta means that Ārambha, i.e. the yearning for the desired object (Prārthanā-viśayāutsukyaṃ) the reflection upon the cause and the germ, (Bīja) i.e., the indication of the end, are the three aspects of the Mukha-sandhi.⁷ The Act I of the Nāṭaka *Māyā-madālasā* has been cited as an illustration of the Mukhasandhi. Sāgara remarks that here Ārambha is the eagerness of the king Kuvalayīśva to go to the penance grove in response to the entreaty of the sage Gālava, wishing the death of 'Tālaketu. Then a verse is quoted in which the sage says that they themselves are capable of restraining the demon, but this is the duty of the king, so, the king should accompany him. Here, comments Sāgara, due to the reference of 'rājadharmā the king reflects on the cause of his forest sojourn and thinks that one sixth of the merit of the sacrifice performed, will be accrued to him, and this is Hetucintana. Then Sāgara quotes another verse in which the abduction of Madālasā has been referred to. According to Sāgara, the recovery of Madālasā is the fruit, the germ (Bīja) of which is sown here by the reference of Madālasā's abduction by Tālaketu.⁸ Thus, according to Mātrgupta, eagerness for a move, reflection on the cause of the move and an indication of the final end, are the three aspects of the Mukha sandhi. From the illustrations, cited by Sāgara above, it appears that these three phases may occur in the order in which they are enumerated. It is interesting to note here that there is no reference to Rasa in Mātrgupta's description of the Mukha-sandhi. The text, as we have it, in the *Nāṭaka-lakṣana ratna kosa*, is silent whether the genesis of the plot has got any connection with the Rasa or its origination and development.

Pratimukha-sandhi

The definition of the Pratimukha-sandhi has been given as

*lābhah sādhanā-sampattih prasarah prasṛtā kriyā /
binduh sādhanā sambandhah itī pratimukhe trayam //*⁹

In Sāgara's gloss on this verse the underlined words are *sādhanā-sampatti*, *prasara* and *sādhanā-sambandha*. But, Lābha, Prasara and Bindu appear as technical terms here.¹⁰ Lābha (gain) is *sādhanā-sampatti* which according to Sāgara, consists in the acquisition of the desired object through means. This may be called the initial success. In the second Act of the said drama, relates Sāgara, the king kills Tālaketu with an arrow given by the sage, and marries Madālasā. This is gain through means (*sādhanā* here is the arrow).¹¹ Prasara consists in the extension of the action (*prasṛtā-kriyā*) which has been illustrated where Pātālaketu, the brother of Tālaketu, prevents Madālasā from going. The act of hostility is thus further extended after the initial success.¹² Bindu has been described by Mātṛgupta as *sādhana-sambandha* i.e., relation or association with the means. Bindu, maintains Sāgara, is illustrated in the same Act where Pātālaketu renews the act of hostility by making a fresh attempt in abducting Madālasā as is expressed in the speech of Madālasā, *ajjautta paritāyāhi* etc., and this is *sādhana-sambandha* as Kuvalayāśva takes up bow and arrow immediately, as it is expressed in his speech.¹³ Thus according to Sāgara the entire Act II of the drama *Māyāmadālasā* is the second Sandhi which consists of initial success, further extension of the action and a fresh employment of means. The aspects here explain a gradual development of action. After the initial success of the hero, the playwright extends the action by introducing fresh obstacles and depicting the hero as conscious about the employment of new means which is Bindu. It may be pointed out here that Abhinavagupta also interprets Bindu as hero's knowledge of the connecting link consisting in the employment of means.¹⁴

Garbha-sandhi

The Garbha-sandhi has been described by Matr̥gupta as

sambhogo योग्याता तत्रा उद्बेदा सिद्धिदार्शनाम् /
*mitra sampat patāketi trayam garbhe prakīrtitam ||*¹⁵

In the gloss of Sāgara on this verse, there are as many as five underlined words all of which cannot be accepted as technical terms as both Matr̥gupta and Sāgara explicitly state that the Garbha-sandhi also consists of three phases.¹⁶ Moreover, Sāgara does not use the word *patākā* at all in his gloss, though it is a common technical term in dramaturgy. Here Mitra sampat is the technical term intended for perhaps, just to avoid a confusion as, *patākā* is not used here in the sense of, *vyapiprāsangika vrtta*, in which it is generally used.

The Act III of the same drama *Māyāmadālāsā*, according to Sāgara constitutes the Garbha sandhi. Sambhoga seems to be the name of the first aspect which is but only *yogyatā tatra*, Sambhoga here in this Sandhi is to be taken in the sense of suitability of enjoyment and not in the sense of actual enjoyment, i.e., a situation where enjoyment is possible. Thus the first aspect of the Garbha-sandhi may be taken as the prospect of enjoyment. This is illustrated in a verse where the hero expresses his desire for amorous play. Udbheda has been described by Sāgara as the happening of unwished for separation and this is illustrated in the speech of Madālasā where she says, "My right eye throbs."¹⁷ The throbbing of the right eye of a woman is an evil omen. The *siddhi darsana*, says Sāgara, is the counteraction of that evil omen, as in the speech of the king "May the throbbing be for good omen."¹⁸ Udbheda and Siddhidarsana combine to make the second aspect. It appears that this aspect signifies the foreshadowing of a fresh mishap and its counteraction. The third aspect is Mitrasampat which has been termed as Patākā. This is illustrated in the friendly behaviour of the Fire in not burning Madālasā who fell into it by the black magic of Kutilaka. Thus the third Sandhi

according to Mātrgupta consists of the prospect of enjoyment, fresh chance of mishap and its counteraction and the making of friends. All these have been shown as occurring in the above order in the drama.

Vimarśa-sandhi

Vimarśa has been described as

*nāśah kārana vādhuṣyam / imci-cchreṣṭah savighnatā / pu arbyena
sambattir vimarśe tritayī (m) bhavet /*¹⁹ Sāgara's gloss on
this runs *caturthe anke madālasāyā nāśo darsitah / sa ca rājñah
mukhya-kāranasya vādhuṣyam bhavet / tatraiva brhadasvena pitu-
stapah phalam kathayato rājñah sreṣṭhah katham / tatra ca grha-
mānī tasya samapayitavyeti savighnatayā (pā) tālaketu prabh-
tīnām vadhe bījasya sambattiriti trayuto vimarśah*²⁰ Here also

all the underlined words cannot be taken as technical terms. The entire Act IV of the drama comprises the fourth Sandhi. The first aspect of this Sandhi is Nāśa which is a bereavement to the main cause of the action i.e., hero, and is illustrated in the (temporary) loss of Madālasā. The second aspect is a bit of good fortune for the hero though the obstacle continues. This is illustrated in the statement of Brhadaśva reporting the fruit of his father's penance which seems to be capable of warding off the evils. But the obstacle is there, as the body of Madālasā is to be brought to the palace of the king. The third element, i.e., the nourishment of the germ is illustrated in the killing of Pātālaketu and others. Thus a temporary loss or mishap to the hero, a bit of good fortune accompanied by obstacles and the nourishment of the germ, represented through the removal of obstacles are the aspects of the Vimarśa sandhi according to Mātrgupta.

Nirvahana-Sandhi

The last Sandhi has been described as

abhipretārtha-sampattih siddhih sādhyasya siddhatā |
*prārabdhasya ca nu vāho bhaven-nirvahane trayam ||*²¹

The three aspects of the last sandhi appear to be the accomplishment of the desired object, success and the carrying out of the undertakings. The first aspect is illustrated in the return of the victorious prince Subāhu and revival of Madālasā. Siddhi is the attainment of the purpose. In the drama Māvāmadālasā the destruction of the demons, according to Sāgara, is the main purpose (sādhyā) and this has been represented as served. The third aspect has not been illustrated particularly. Sāgara says that the harmonious carrying out of all the undertakings has been shown clearly.²²

Mātrgupta's method of analysis of the plot of a drama, as discussed above, is quite novel. It avoids the Sandhy-angas of Bharata and describes each Sandhi as consisting of three aspects. The names of only three Arthaprakṛtis, Bīja, Bindu and Patākā occur as characteristic marks of the first three sandhis respectively. But all these terms are not used here exactly in the same sense as in the *Nāṭya sāstra*. Dr. Raghavan maintains that in describing the Sandhis Mātrgupta gives a crucial place to the Arthaprakṛtis and Avasthās.²³ But it has been shown that out of five, three Arthaprakṛtis have been connected, with three Sandhis respectively. The names of the Avasthās or any reference to them do not occur at all in Mātrgupta's description of the Sandhis.

It has also been shown that the *Samgīta-dāmodara* also contains Mātrgupta's description of the Sandhis. Śubhankara at the beginning of his work refers to the sources from which he has drawn his materials and here with others the name *Ratnakosa* occurs.²⁴ This *Ratnakosa* is undoubtedly the *Nāṭaka-lakṣana ratna kośa* from which Subhankara seems to have taken directly in several occasions including the lines containing the theory of Mātrgupta as discussed above.²⁵ The differences in readings may be attributed to the scribe's fault. It is really surprising and significant also that the

theory, on no less an important topic than Sandhis and propounded by an authority like Mātrgupta who has been generally accepted as living in Kashmir in the 7th century A D , was known to none but a Bengali theorist of the 15th century and most probably through the work of Sāgara

Appendix

All the Sandhis and their aspects, as described by Matr-gupta have been illustrated by Sāgara with citations from the lost drama Māyāmadālasā The *Nāṭaka laksana ratna-kosa* informs us that it is a Nāṭaka consisting of five Anka the hero is present -⁶ From the citations in the *Nāṭaka laksana-ratna kosa* the plot of the Nāṭaka may be reconstructed for a clear understanding of Mātrgupta's standpoint, as the following

A c t—I

A sage, named Galava came to the king Kuvalayāśva and informed him that the demon king Tālaketu, the son of an *asura's* daughter and ruler of a region near the eastern mountains, was creating hindrances to sacrifices and had abducted Madālasā, the daughter of Menaka and *mānasa śikhināḥ sūtā*²⁷ The sage expressed his desire that the king should accompany him in the forest to punish the demon Presumably, the king went with the sage

A c t—II

The sage helped the king with a deadly arrow by which the king killed Tālaketu and married Madālasā But Pātā-laketu, the brother of Tālaketu, renewed the hostility and made a fresh attempt to carry away Madālasā

A c t—III

This act begins with a Praveśaka where a couple of vultures²⁸ describe the battle in which the king came out

victorious. Then follows a scene of love making of the hero and heroine. Then due to the black magic of Kutilaka, an accomplice of Tiliaketu, Madālasā fell in fire but was not burnt.

Act—IV

Loss, i.e., death of Madālasā took place somewhere outside the palace. The king was informed by Bṛhadaśva of the fruit of his father's penance (by which, perhaps, a dead man could be restored to life or all evils could be warded off) and Pātālaketu was killed.

Act—V

Madālasā was restored to life and prince Subāhu returned after killing the enemy. The demon power was totally annihilated and everything ended harmoniously.

Each Act of the drama comprises a Sandhi. The drama has been cited by no other renowned theorist. Perhaps Sāgara had some special relation to or interest in the drama. It appears that just to illustrate the peculiar dramaturgic conception of Sandhis expounded by Māṛṅgupta the drama *Māyāmadālasā* was composed most probably by Sāgara himself or by somebody intimate to him.

The Sīdhvāḍipāṇcaka theory

The Sīdhvāḍipāṇcaka theory, as found in the *Nāṭakalakṣana-ratna kosa* is another novel method of analysis of the plot of a drama.²⁹ According to this theory a dramatic composition, specially Nāṭaka, consists of five elements, viz., Sādhaka (agent, the hero), Sādhana (the chief of the means), Sādhya (the end or the object to be accomplished), Siddhi (success) and Sambhoga (the enjoyment). Sāgara illustrates these five elements from the drama *Bhīma-vijaya*, hitherto unknown.³⁰ In this drama, says Sāgara Bhīma is the Sādhaka, the mace given to him by Vāsudeva is the Sādhana, the killing of Duryodhana is the Sādhya, Siddhi is the installation of Yudhiṣṭhira

on the throne and Sambhoga being the amorous play of Bhīma with Draupadī who has achieved her object. Here it is interesting to note that Siddhi goes to a person other than the Sādhaka who himself, however, gets Sambhoga.

The theory, in fact, has got no connection with the Sandhis excepting that in both cases the number is five. It does not aim at the analysis of the plot and seems to be a rudimentary method of pointing out the elements of a dramatic action with *sambhoga* as the end. In no way, from the text as given in the *Nāṭaka-lakṣana-ratna-kosa*, a conclusion can be drawn that Māṭṛgupta defines the Mukha-sandhi and others as dealing respectively with Sādhaka etc., as has been pointed out by Dr S. N. Shastri.³¹

Moreover, from the text of the *Nāṭaka-lakṣana-ratna-kosa*, it appears that the theory has not been given much importance to even by Māṭṛgupta himself, who simply states that some experts describe the pentad of Sādhya etc. So the theory seems to be older than Māṭṛgupta and cannot precisely be attributed to him.³²

After describing the theory of five Sandhis as propounded by Māṭṛgupta, Śāgara takes up Bharata's method of analysis of a dramatic plot into Sandhis and Sandhyangas with the remark *samagra lakṣaṇam nāṭakam-uddṛḍikṣur ācāryah punar-āha*³³. This statement shows that according to Śāgara, Māṭṛgupta's simpler method of Sandhis falls short in analysing the complex structure of the plot of a Nāṭaka, having all the characteristics, while Bharata's elaborate theory is suitable for that purpose. Māṭṛgupta's own opinion also seems to be the same when he gives importance to the Sandhyangas in describing the Nāṭaka, as quoted by Raghavabhatta.³⁴ It is enjoined there that the Nāṭaka should be endowed with the Sandhyangas and these Sandhyangas in no way can be taken to mean the three aspects of each Sandhi of Māṭṛgupta. Neither by Māṭṛgupta nor by Śāgara they are so termed. Evidently, by Sandhyangas in the above description of Nāṭaka, Māṭṛgupta refers to the Sandhi-Sandhyanga theory of the *Nāṭya-śāstra*. So his shorter scheme of Sandhis seems to be elaborate one of Bharata which is accepted by Māṭṛgupta himself.

A full-fledged drama (*Samagra-lakṣana nāṭaka* in the words of Sāgara) with all the *Vṛttis* and *Sandhis*, admits of many details, varieties of incidents and moods. Here Mātrgupta seems to have recognised the importance of elaborate *Sandhyā-anga* theory. Most probably with shorter and simpler drama, in his mind Mātrgupta who is supposed to have written an independent treatise on dramaturgy,³⁵ formulated his simple scheme. We have seen that Mātrgupta's *Sandhis* have been illustrated with reference to the plot of the Nāṭaka *Māyā modālā* by Sīgara. The plot of this drama, as has been shown, is neither very extensive nor complex. It thus appears that Mātrgupta's theory of *Sandhis* was formulated, as an alternative one to that of the *Nāṭya sāstra* for the analysis of the plots of simpler and shorter dramas, or only to show broadly the general course of dramatic action.

Sandhis (as described mainly after the *Nāṭya sāstra*)

Mukha-Sandhi

Regarding the definitions of *Sandhis* Dr T. C. Mainkar maintains, "There is very little difference of opinion among the text book writers and Bharata's definitions have been verbally accepted by them"¹ But in the following pages it will be shown that a number of views other than those of the *Nāṭya sāstra*, regarding the characteristics of the *Sandhis* developed in later ages and some of which have been mentioned in the *Nāṭaka lakṣana-ratna kosa*.

Sīgara quotes the definition of the *Mukha sandhi* from the *Nāṭya sāstra*,² and takes it to mean, as it appears from his gloss, that the *Mukha-sandhi* contains the origination of the *Bīja* which is the source of different *arthas* remaining in harmony in the plot. ³ *Artha* here has been taken to mean different purpose served at different stages. Thus according to Sāgara, the inception of the *Bīja* is the cause of the diversification of the plot also, but all these diversities should be in harmony with the main action.

Abhinavagupta gives special stress on the point that the inception of the Bīja is the source of different Rasas originating from diversified facts. He bases his arguments on a different reading of the verse describing Mukha-sandhi in the *Nāṭya-sāstra* from that as found in *Nāṭaka lakṣaṇa* ^{3a}. According to Abhinavagupta the Mukha-sandhi comprises that section of the plot where the incidents, suitable for the beginning, give rise to various *āsvādas*. The *Nāṭya-darpana* follows the *Abhinavabhāratī* verbatim ⁴. The *Sāhitya-darpana* gives the definition of the Mukha-sandhi from the *Nāṭya-sāstra* but adds no gloss on it. The *Bhāva-prakāśana* also follows the line of Abhinavagupta ⁵. Dhanika makes the point more clear. He maintains that Mukha-sandhi contains the origination of the Bīja and is the source (*hetu*) of different purposes and Rasas. This is also the view of the *Rasārṇava-sudhākara*. So far as the illustration of the Mukha sandhi is concerned, *Abhinava-bhāratī*, *Nāṭya-darpana*, *Bhāva-prakāśana* and *Sāhitya-darpana* cite the Act I of the *Ratnāvalī* ⁷.

From the above it is clear that excepting Sāgara all the renowned theorists rightly accept the Mukha-sandhi as the source of different Rasas. It seems that Sāgara in this respect is influenced by Māṭṛgupta who, as has already been shown, maintains a silence regarding the origination of Rasa in the Mukha-sandhi ⁸.

From the *Bhāva-prakāśana* we come to know that there was a school of thought which maintained that the origination of the Bīja in the Mukha-sandhi could not be accepted as the source of the Rasas because they are not generally connected with the Trivarga, the main fruit (*pradhānaphala*) of the drama ⁹. Śāradātanaya establishes here a connection of the Trivarga with the Rasas and concludes that the Mukha-sandhi should be considered as the *hetu* of the Rasas ¹⁰. It is, however, not fair to conclude that either Māṭṛgupta or Sāgara belonged to that school of thought which has been criticised by Śāradātanaya as above.

Sāgara refers to the view of some anonymous experts who maintain that the Bindu can be placed together with the Bīja in the Mukha-sandhi, a view which is hitherto

unknown ¹¹ Evidently, this view avoids the correlation between the Sandhis and the Arthaprakṛtis. But the *Nāṭaka laksana-ratna kosa* says that this is *paksāntara* and according to some they come consecutively ¹² This second view is shared by all the theorists and commentators. There are, however, different views regarding the Bindu. It has been discussed in details that as a connecting link Bindu may be of different forms. In case where the main purpose or a single pivotal idea maintains the continuity throughout the action, the Bindu practically finds place in the Mukha-sandhi. This may be illustrated from the *Veṇī-samhāra* where the Bindu is placed in the Mukha-sandhi and the matter has been fully discussed ¹³ Sāgara then quotes the view of an Ācārya which states that where the Bīja is indicated through *ślesa* or *chāya* that is the Mukha-sandhi ¹⁴ By Ācārya Sāgara means to refer Bharata. So, Sāgara maintains that according to Bharata the most important element of the Mukha-sandhi is the inception of the Bīja. Other implications of the view has been fully discussed ¹⁵

PRATIMUKHA-SANDHI

The *Nāṭya-śāstra* defines the Pratimukha-sandhi as

bījasyodghātanam yatra dr̥ṣṭa-naṣṭamiva kvacit |
mukhanyastasya sarvatra tadvai pratimukham smṛtam ||

The *Nāṭaka laksana-ratna-kosa* reads the third pada as *mukhāhṛtasya sarvatra* ¹ The verse simply means that everywhere in the Pratimukha-sandhi of a drama, the Bīja having its inception in the Mukha-sandhi, goes on sprouting, and in this development it is sometimes lost sight of and sometimes is seen. But this *dr̥ṣṭa naṣṭa* characteristic of the Bīja in the second Sandhi seems to have given rise to a storm of controversies among the theorists. According to Sāgara the Bīja is seen in the form of the cause and is lost from the view in the form of effect. As the Bīja is said to be sown in the Mukha-sandhi, there

it is seen as the cause But it becomes obscured, as it were, by subsidiary issues which are employed for proper development of the main plot according to Rasa In the second Sandhi it should be brought into the view again ² From the above it appears that Sāgara, takes the *drsta-nasta* feature of the Bīja in the sense that it is *drsta* in the Mukha-sandhi but becomes *nasta* and in the Prati-mukha sandhi it becomes again *udghātita* Sāgara illustrates this feature of the Bīja from the *Veni-samhāra* He points out that in the Act I, the Bīja is seen in the speech of Bhīma where he says, "Shall I not crush the thighs of Suyodhana with my club",³ and in the Act II the same topic of breaking of the thighs is brought to the fore by Kañcukin in his evil-omened utterances ⁴ According to Sāgara the sowing of the Bīja through Ślesa is done in a verse of the Sūtradhāra where the destruction of the Kauravas has been referred to ⁵ Sāgara seems to mean that the Bīja, sown (i.e., hinted at) in the verse of the Sūtradhāra, becomes known (*drsta*) in the above speech of Bhīma through the hint to the breaking of Duryodhana's thigh which stands for the total annihilation of the Kauravas i.e., the final event in the affair Then for sometimes it remains obscured (*nasta*) by subsidiary issues like the love scene between Duryodhana and Bhānumatī, and is again made prominent through the utterances of Kañcukin

Abhinavagupta refers to as many as six views including his own regarding the *drsta nasta* feature of the Bīja and refutes five of them The first three of these views are

- (i) *kāryatayā drstam kārānatayā naṣṭam* (seen as an effect and veiled as a cause) This view seems to be similar to that held by Sāgara so far as the approach is concerned
- (ii) *upādeye drstam heye nastam* (seen in the acceptable but obscured in the unacceptable)
- (iii) *nāyaka-vṛtte drṣṭam pratīnāyaketivṛtte naṣṭam* (seen in the plot connected with the hero, but not seen in that of his opponent)

All these interpretations have been rejected by Abhinavagupta on the ground that they overlook the unity of action and fail to explain *nasta* ⁶

(iv) The fourth view noted by Abhinavagupta which seems to be the Siddhānta-pakṣa, maintains that the unveiling of the Bīja is a particular state contributing to the final fruition, and even though the Bīja is seen it remains obscured due to the presence of opposing forces. The unveiling of the Bīja is like the sprouting of the seed covered by dust ⁷. As an illustration, Abhinavagupta quotes the verse *aśastra grahanād* etc., of the Kañcukin from the second Act of the *Veni-samhāra*. Abhinavagupta introduces a counter argument that according to some, here the rise of the Pāndavas indicated in the Mukha-sandhi is perceptible (*dr̥ṣṭa*) due to the death of Bhīṣma and imperceptible (*nasta*) due to the slaying of Abhimanyu, as both the incidents are mentioned in the verse cited above for illustration. But in that case, according to Abhinavagupta, the significance of *iva* in *nastamiva* is overlooked. ⁸ Abhinavagupta seems to maintain that in the above illustration from the *Veni-samhāra* the sprouting of the Bīja (i.e., *pāṇḍavābhyaudaya*) is indicated by the reference to the death of Bhīṣma, while the reference to the killing of Abhimanyu screens it for the time being, i.e., it becomes *nastamiva* and not actually *nasta* as stated in the counter-argument.

(v) Some others maintain that *dr̥ṣṭatā* and *nastatā* are features useful respectively in the Pratimukha and Avamarśa. So, *dr̥ṣṭanaśtatva* is a matter of degree, the Bīja though *dr̥ṣṭa* in the first stage, appears to be *nasta* when compared with the next stage, as it goes on developing ¹⁰. But Abhinavagupta remarks, *atrāpivārtho na samgacchata eva* ¹¹, i.e., the significance of *iva* is overlooked.

(vi) The view of Śaṅkuka and others, as put in the *Abhinava-bhāratī* seems to take *dr̥ṣṭanaśtamiva* to mean slight visibility. But Abhinavagupta rightly remarks that this is *ekadeśa lakṣaṇam*, ¹² evidently because the feature of *nastatva* has been overlooked here.

Abhinavagupta then clarifies his own standpoint. He

maintains that the Bīja is sown in the Mukha-sandhī as to be seen and veiled as it were, by subsidiary incidents which, however, contributes to its further development. The analogy is derived from a seed, sown and covered by dust that contributes to its sprouting. The Pratimukha-sandhī represents a steady manifestation of the Bīja like the sprouting of the saffron seeds. In the opinion of Abhinavagupta this can be derived from the etymological explanation of the term Pratimukha as *pratirābhīmukhyenayato'tra vrttiḥ* i.e., where the progress (of the Bīja) is favourable.¹³ Abhinavagupta illustrates this progress of the Bīja from the *Ratnāvalī*.¹⁴ The *Nāṭya darpaṇa* follows this interpretation of Abhinavagupta and cites the same illustration with a clear exposition. It says that in the Mukha sandhī of the *Ratnāvalī*, the Bīja is sown in the Act I by the minister while stating *dvīpādanyasmādapī* etc., and then it is screened by spring festival etc. But in the Pratimukha-sandhī the sprouting of the Bīja is shown in the Act II by the meeting of the hero and heroine through the endeavour of Susangatā.¹⁵ It appears that according to Abhinavagupta *dr̥ṣṭanastatva* of the Bīja is a regular feature in the Mukha-sandhī and it is immaterial in the second Sandhī where the steady progress of the Bīja is delineated. This seems to be indicated by the word *kvacit* in the definition of the Pratimukha sandhī found in the *Nāṭya-śāstra*, as stated above.

Daśa-rūpaka and the *Sāhitya darpaṇa* avoid the word *dr̥ṣṭa-nasta* and use *lakṣyālakṣya* instead, while the *Rasāmṇa-sudhākara* and the *Nāṭaka-candrīkā* use *dr̥śyādr̥śya* in their description of the state of the Bīja in the Pratimukha sandhī. The *Bhāva prakāśana*, on the other hand, uses both *lakṣyālakṣya* and *dr̥śyādr̥śya*.¹⁶ The *Bhāva-prakāśana* explains *dr̥śyatva* as *prayojanānām nispatti* and *adr̥śyatva* as the want of that.¹⁷ According to these works the development of the Bīja in the Pratimukha-sandhī is represented as perceptible and imperceptible by turns and this is the characteristic of this Sandhī.

From the above discussion it becomes clear that the *Nāṭya-śāstra* in defining the Pratimukha-sandhī presents a

riddle, so to say, and all the later authorities appear to have tried hard to solve it, each in his own way and thus giving rise to a host of views discussed above Sāgara himself neither follows any of the above views nor is followed by any

Māṭṛgupta, as discussed above, tactfully avoids the expression *dr̥sta-nasta*, but the aspects *lābha* (initial success) and *prasara* (further extension of the action) in his description of the Pratimukha-sandhi, may be accepted as a reasonable explanation of Bharata's above riddle The Bīja in its progress may be said as visible (*dr̥sta*) when the hero attains some sort of success at the initial stage of the play But the drama cannot end there The playwright introduces fresh hurdles on the way of the hero and the theme continues and thus the object of desire (Bīja) is pushed back far beyond the reach (*nasta*) Māṭṛgupta, as it appears from the above, in his attempt of explaining the Sandhis in his own way, could not totally avoid the influence of Bharata's text

GARBHA-SANDHI

The Garbha-sandhi occupies the middle part of the play and the name according to Sāgara owes its origin to this position by analogy of a human body¹ The *Nāṭya-śāstra* as quoted in the *Nāṭaka-laksana-ratna kośa* defines Garbha-sandhi as the part of the plot where the Bīja sprouts and where there are attainment, frustration and again pursuit² The Bīja, having its inception (*utpatti*) in the Mukha-sandhi, is brought into view (*udghāṭana*) in the Pratimukha-sandhi and it sprouts further (*udbheda*) in the Garbha-sandhi Sāgara says *mukha-pratimukhābhyām mukhotthānasya bījasya yatra udbhedaḥ prakāśanam*³ Garbha sandhi thus represents further manifestation of the Bīja than in the Pratimukha-sandhi Abhinavagupta, followed closely by the authors of the *Nāṭya-darpana*, more explicitly says that the Bīja having [its origin in the Mukha and sprouting in the Pratimukha

develops further in the Garbha sandhi towards the production of the Phala ⁴ The *Sāhitya-darpana* also means the same and attempts to explain the Garbha-sandhi with the help of a popular etymology *phalasya garbhikaranād garbhah* ⁵

The three words of the *Nāṭya śāstra* *prāpti* (attainment), *aprāpti* (frustration) and *anvesana* (pursuit) in the above definition of Garbha-sandhi have given rise to controversies among theorists Abhinavagupta offers two views, and from the printed text it is difficult to ascertain which one he himself prefers According to the first of these two views *prāpti* is concerned to the *nāyaka* (the hero) and *aprāpti* is in relation to the *pratīnāyaka* (villain, the chief opponent of the hero) while *anvesana* is concerned to the both ⁶ The view seems to maintain that the third Sandhi describes some sort of gain to the hero and loss to his main enemy, both striving to accomplish their own ends But, remarks Abhinavagupta, as this explanation suits well in cases of *Vīra* and *Raudra* Rasas only, others maintain that the Garbha-sandhi represents gain, loss and pursuit by turns and as it co exists with the third Avasthā it produces the embryo of the Phala, the final attainment ⁷ This Sandhi, according to this view, thus brings out the prospect of final attainment of the hero So, the loss, gain and pursuit are all related to the hero The *Nāṭya darpana* ⁸ simply repeats what is stated in the *Abhinava-bhārati* This Sandhi has been illustrated by Abhinavagupta from the second and part of the third Act of the *Ratnāvalī* where the meeting and separation between the hero and heroine have been represented several times ⁹ The *Daśa-rūpaka* as interpreted by Dhanika, the *Bhāva-prakāśana*, the *Sāhitya darpana*, the *Rasārṇava-sudhākara* and the *Nāṭaka-candrikā* follow this view in different words Bhoja-deva also maintains this view ¹⁰

Abhinavagupta further maintains that the third Avasthā i.e., the *Prāpti-sambhava* represents only a possibility of gain and not its surety and as the Garbha-sandhi correlates to this Avasthā, the presentation of the loss is essential here In the *Avamarśa-sandhi*, on the other hand, the prominence is given to the gain over the loss ¹¹

Regarding this problem of *prāpti* and *aprāpti* in the Garbha sandhi, Sāgara maintains a different view which has not even been referred to in any of the above works. According to Sāgara, dramatic plots either describe obligation or prohibition, the former takes the form of gain and the latter that of loss. As an illustration of the first form Sāgara presents an *anustubh* verse containing both definition and illustration.¹² This verse itself yields no easy exposition. It seems to mean that the *Bīja*, i.e., the destruction of the demons which has already begun, becomes obligatory to Rāma due to the abduction of Sītā by Rāvana. This is an instance of *prāpti*-(*vidhi*) *rūpa-vastu*. This form of the *vastu* appears to be illustrated in the *Nāṭaka-lakṣana-ratna-kośa* by a quotation from the drama *Jānaki-rāghava* in which Sugrīva says that by carrying away Sītā Rāvana has provoked Rāma's hatred for his own destruction.¹³ The second form, i.e., the *aprāpti* *rūpa*, has been illustrated by an analysis of the plot of the drama *Tāpasa-vatsarāja*. Here the separation of (loss, *aprāpti*) Vāsavadattā from the king Udayana deeply engrossed in her love, has been shown to be brought about by the minister through the pretext of the burning of Lāvanaka when the country was attacked by the enemy. The pursuit has been shown in the practice of penance by the king.¹⁴

It is difficult to form any clear idea regarding Sāgara's conception of the Garbha-sandhi from the above. He seems to mean that the characteristic *prāpti* of the Garbha-sandhi occurs in dramas where the deeds of the hero are represented as of obligatory nature, while *aprāpti* consists in the separation of the hero from his beloved. Thus the representation of *prāpti* or *aprāpti* in the Garbha-sandhi depends upon the nature of the plot, some dramas show *prāpti* and some *aprāpti*. This explanation is quite novel and is unknown to the theorists and commentators.

From the standpoint of Mātṛgupta *prāpti* may be taken to mean prospect of enjoyment (*sambhoga योग्यता*) and *aprāpti* may be explained as fresh chance of mishap (*udbheda*). The counteraction of this fresh chance of mishap and

making of friends (*mitrasampat*), as described by Mātr̥gupta may be said to be corresponding to *anvesana* (pursuit) in the definition of Garbha-sandhi of the *Nāṭya sāstra* ¹⁵

VIMARŚA OR AVAMARŚA

Bharata's definition of the Vimarśa-sandhi, as quoted by Sāgara, is very knotty and defies a satisfactory interpretation ¹ Abhinavagupta himself criticises as many as five expositions and offers his own But from none of these the exact reading of the verse can be determined No explanation of the word *vilobhanakṛta* is found in any of the views referred to by Abhinavagupta Similar is the position of the *Nāṭaka-laksana-ratna kośa* The definition means that where the *bījārtha* disclosed in the Garbha-sandhi, becomes either *vilobhanakṛta* or connected with the *āśleśa* of that (*tasya*), is Vimarśa Sāgara himself says that Vimarśa is connected with the embrace (*āślesana-samyukta*) of something creating confusion or perplexity to the *bījārtha* disclosed by the Garbha-sandhi ² Abhinavagupta refers to a view which takes Avamarśa in the sense of *vighna*, obstacles He further adds that according to this view here Bīja in the Bharata's definition is to be taken to mean the fruit of the Bīja and *artha* to mean *nivṛtti* ³ Thus, *bījārtha* means the fructification of the Bīja With the help of this exposition Sāgara's above statement may be taken to mean that the Vimarśa sandhi presents the fructification of the germ as led astray The full implication of Bharata's definition of the Vimarśa-sandhi, as quoted in the *Nāṭaka-laksana-ratna-kośa* is now clear The Garbha-sandhi describes further progress of the Bīja than in the Pratimukha-sandhi towards the production of the fruit In the Vimarśa-sandhi, according to this view this progress is represented by the dramatist as led astray or, as perplexed or, beguiled fully (*vilobhanakṛta*) or partially (*tasya vāśleśa yukta*) It thus appears that though not explicitly stated, Vimarśa has been taken by Sāgara here in the sense of *vighna* The causes of *vighna* have not been mentioned in connection with this view in the *Nāṭaka laksana-*

ratna-kosa, where two other views on the Vimarśa also occur. In simple words, this view maintains that the progress of the action towards the final achievement⁴ is depicted in the Vimarśa-sandhi as totally or partially arrested. Abhinavagupta, however, clearly points out that the obstruction may be created by such causes as anger, temptation (created by the opponent), misfortune, curse etc.⁵ Viśvanātha appears to be the most consistent author who expressess very clearly that the Bīja (chief of the means) in the Vimarśa-sandhi manifests further than in the Garbhā-sandhi but fresh obstructions due to curse etc., are put before its fructification.⁶ The illustration is also very clear. In the *Abhijñāna-śakuntalā* the entire portion beginning from the fourth Act where Anasūyā says *pramvade ja-i-v-gandhavvena vvaḥena* etc., to the seventh Act upto the recognition of Śakuntalā, comprises the Vimarśa sandhi, as this portion is *śakuntalā-vismarana-rūpa-vighnālingitā*.⁶ From the *Abhinava-bhāratī* it appears that the view has not been fully discarded by Abhinavagupta.⁷

Sāgara himself seems to have given little support to the view discussed above, as no illustration has been cited. He presents another view, as said by others. This view maintains that the Vimarśa-sandhi depicts a state of obscurity (*samvṛti*) so far as the progress of the action towards the final achievement is concerned. This obscurity arises out of heroes' deliberation over diversified purposes. The enemy of the hero here is made to suffer a heavy loss also.⁸ Due to the multiplication of subsidiary issues the central portion of the plot of a drama is elaborated to its best and the main purpose may be represented as branching towards many directions. Gradually these subsidiary issues merge to the main plot and produce a single result. This elaboration and ramification of the main purpose should be completed before the close of the Vimarśa-sandhi so that a clear and steady progress towards the final end may be depicted in the last Sandhi. Thus, in the second half of the third Sandhi and in the first half of the fourth Sandhi the plot of a drama reaches to the highest degree of com-

plexity The *Nāṭya śāstra* gives clear direction to the dramatist that the achievement, if there be any, of the *Patākā-nāyaka* should be delineated before the close of the *Vimarśa-sandhi* ⁹ Due to this elaboration and diversification the hero is generally depicted in the *Vimarśa-sandhi* as brooding over the facts for finding out a right direction Thus, reflexion is said to be the nature of the *Vimarśa-sandhi* by Śankuka as stated by Abhinavagupta Reflexion or deliberation, maintains Śankuka, may be due to various reasons as temptation, anger, misfortune etc ¹⁰ Abhinavagupta, however, refutes this view on the ground that deliberation is not limited to this *Sandhi* only and as such, it cannot be taken to be the characteristic of the *Vimarśa-sandhi* only ¹¹ Udbhata's view also, as represented by Abhinavagupta, seems to be similar to the above one, refuted by the latter According to Udbhata, in the *Vimarśa-sandhi*, the hero being obstructed in the course of his pursuit after the desired aim, broods over the situations ¹²

The theory that deliberation constitutes the chief feature of the *Vimarśa-sandhi* has been supported not only by pre-Abhinavagupta authorities like Śankuka and Udbhata but also by post-Abhinavagupta theorists like Dhanika, Bhoja, Śāradātanaya, Singabhūpāla and Rūpa-gosvāmin The *Daśa-rūpaka*, as interpreted by Dhanika, maintains that deliberation due to *krodha* or *vilobhana* characterises the *Vimarśa-sandhi* ¹³ The *Bhāva-prakāśana* gives two definitions of the *Vimarśa-sandhi*, one of which is verbally quoted from the *Daśa-rūpaka* and the other states the same thing in different words ¹⁴ The *Rasārnava-sudhākara* followed by the *Nāṭaka-candrakā* maintains the same view ¹⁵

The *Nāṭaka-laksana-ratna-kośa* contains another description of the *Vimarśa-sandhi* According to this description, doubt (*sandeha*) appears to be the distinguishing feature of the *Vimarśa-sandhi* ¹⁶ In this portion of the plot, maintains some, the final accomplishment though seems to be within the reach, is presented as doubtful due to some turn of facts This final fruition (*phalāgama*) becomes doubtful after the *Garbha-sandhi*, upto which the progress is

unhampered. Simply speaking, the Vimarśa-sandhi puts up the last hurdle on the way of final fruition of the Bīja and naturally a doubt arises in the mind of the audience regarding the end of the drama. The hero himself is depicted as doubtful regarding the accomplishment of his desire. This doubtful state, says Sāgara may be depicted as the result of temptation, perplexity, anger or mishap. Sāgara illustrates Vimarśa through *vilobhana* from the *Rāghavābhyaśaya*, where Rāvana with the intention of making a false peace, presents to Rāma a demoness Jālīnī by name who takes the form of Sītā. Thus the demons here through temptation cause doubt in the mind of Rāma regarding the course to be adopted.¹⁷ The *krodhaja-vimarśa* is said to be illustrated in the seizure of the capital of the king of the Vatsas by the enemies.¹⁸ The *vyasanaja-vimarśa* has been illustrated from the Act VI of the *Venu-samhāra* by quoting the verse, *turne bhīma-mahodadhau* etc.¹⁹ The situation refers to the mace-duel between Bhīma and Duryodhana which causes a doubt in the mind of Yudhishthira.

Abhinavagupta himself maintains that doubt is the nature of Vimarśa.²⁰ From the standpoint of Abhinavagupta it may be said that the third Avasthā (Prāptyāśā) coexists with the third Sandhi (Garbha) and as such, it describes a possibility of attainment (*sambhāvanā*). The Vimarśa-sandhi coexists with the fourth Avasthā (Niyatāpti) where *samśaya* (doubt) preponderates. Samśaya is possible even after *sambhāvanā* if some unforeseen obstacle is put on the way of the final achievement. Through the medium of a highly scholastic discussion Abhinavagupta conveys that at this stage the forces, in favour of and opposed to the progress of the action towards the planned end, are depicted as of equal strength and as such, a doubtful situation is created. This gives a scope to the hero for the display of his best parts in overcoming the obstacles and creates a suspense, so essential for the success of a drama.²¹ Thus from the standpoint of both the hero of the drama and the audience Vimarśa-sandhi depicts doubt (*sandēha*).

On a perusal of Abhinavagupta's view, it appears that though *sandeha* is the chief characteristic of the *Vimarśa-sandhi* yet *vighna* is there as the *sandeha* is caused by some sort of *vighna*.²² This point is made clear by the *Nāṭya-darpana* where the authors give almost equal stress on *sandeha* and *vighna*,²³ otherwise they follow the *Abhinava-bhāratī* closely

The above discussion proves that there has been a controversy regarding the correct interpretation of Bharata's definition of the *Vimarśa-sandhi* and Abhinavagupta seems to have discussed and criticised the views separately, while Sāgara appears to have arranged them into three groups. Sāgara refers to three views without entering into the critical task of evaluating their merits and it is not possible to find out his own opinion regarding the matter. It is interesting to note that all the three views given in the *Nāṭaka-laksana-ratna kośa* are deduced from the same definition of the *Nāṭya-sāstra* as is evident from the *Abhinava bhāratī*. The three views with their adherents may be arranged in the following way

- 1 *Vighna* is the main feature of the *Vimarśa-sandhi*. Only Viśvanātha is the consistent supporter of this view. Sāgara presents this view as that of Bharata muni.
- 2 Deliberation (*paryālocana*) is the nature of *Vimarśa-sandhi*. This view has been supported by the majority of theorists including Śankuka, Udbhata, Dhanika, Śāradātanaya, Śingabhūpāla and Rūpa-gosvāmin.
- 3 Doubt (*sandeha*) is the chief feature of the *Vimarśa-sandhi*. This view finds strong support from Abhinavagupta and Rāmacandra Guṇacandra. Sāgara illustrates *Vimarśa* according to this view.

Now, it may be pointed out that *sandeha* and *vimarśana* (*anvesana*, *paryālocana*) differ very little in sense and both originate where there is a scope of *vighna* so far as the plot-construction of a drama is concerned. *Vighna* gives rise to doubt in the mind which causes deliberation. From the standpoint of the audience it may be said that the

Vimarśa-sandhi presents obstacles to be overcome on the way of the final achievement, i.e., the fructification of the germ. Judged by the mental state of the hero it may be said that in the Vimarśa-sandhi he is depicted as perplexed due to the doubtful situation created by opposing forces and as such, brooding over the situations to find out the way. From both objective and subjective standpoints it appears that *vighna* forms the basis for the delineation of the Vimarśa-sandhi. *Vighna* creates a doubtful situation. Udbhata and Śankuka, two almost contemporary authors, appear to have taken into consideration the reaction of the mind of the hero at this situation while describing deliberation as the main characteristic of the Vimarśa-sandhi. Abhinavagupta taking the situation into consideration describes it as *sandehātmā*. Dhanika, Śāradātanaya etc., cling to the old view of Udbhata and Śankuka. Viśvanātha describes the Vimarśa-sandhi taking into consideration the root cause of the *sandeha* and *paryālocana*. Sāgara most cleverly supports all the views, as it appears from the text of the *Nāṭaka-laksana-ratna-kośa*. In conclusion it may be pointed out that Mātṛgupta also enumerates, as shown before, obstacle connected with a bit of success as one of the three aspects of the Vimarśa-sandhi. It appears thus probable, that chronologically also the views may be arranged in the same way as has been done above.

NIRVAHANA SANDHI

Sāgara gives the definition of the Nirvahana-sandhi, evidently from the *Nāṭya śāstra*

*samāptih samyagarthānām prastutānām mahāujasām/
nānā-bhāvottarānām ca bhaven-nirvahanam tu tat||*¹

Sāgara's comment on this verse means that where the *arthas* (purpose) of the Bīja etc., introduced previously are represented as finally served, is called the Nirvahana-sandhi.² It has already been shown that the Arthaprakṛtis

according to Sāgara are elements of the plot ³ He thus seems to mean that in the last Sandhi the purposes of all the elements of the plot are represented as fully served Everything comes to a conclusion here Different elements of the plot, according to this view, are introduced to serve different purposes A proper delineation of these elements in a Nāṭaka assumes a great proportion (*mahauṣasām*) and give rise to varied mental states *nānābhāvottarānām* The final achievement in the Nirvāhana sandhi marks the fulfilment of all these purposes Māṭṛgupta also maintains, as has been shown,⁴ that the Nirvāhana-sandhi is characterised by the accomplishment of the desired object and a successful carrying out of all the undertakings Sāgara's interpretation of Bharata's definition of the Nirvāhana-sandhi seems to be influenced by the view of Māṭṛgupta

Abhinavagupta strongly supports the theory of correlation of the Sandhis with the Avasthās He takes the word *artha* in the definition of the Nirvāhana-sandhi to mean Avasthā and maintains that the first four successive Avasthās corresponding to the first four successive Sandhis depict the gradual transformation of the Bija and thus give rise to the state of excellence as the basis of aesthetic experience (*camat-kārāśpadatve jātotkārsāhām*) through the delineation of varied mental states (*krodhādibhīrbhāvaiḥ*) That part of the plot where they culminate to produce the fruit, is the Nirvāhana-sandhi, covered by the Phalajogāvasthā ⁵ Abhinavagupta presents another explanation of this sandhi, said to be the view of others The word *artha* has been taken in the sense of *upāya* (means) in this explanation According to this view the Nirvāhana sandhi depicts the success of the chief means, set forth in the Mukha sandhi in producing the desired *phala* ⁶ The *Nāṭya darpaṇa* describes the Nirvāhana sandhi after the first view of Abhinavagupta ⁷

Later authorities closely follow the line of Dhanañjaya, who himself seems to be influenced by the above view According to Dhanañjaya the Nirvāhana sandhi is that portion of the plot where the purposes of four other sandhis,

containing the Bīja and distributed in due order, are brought together to produce one result, i.e., the final end⁸ The *Bhāva-prakāśana* gives this definition verbally The *Sāhitya-darpana* reproduces both the text of Dhanañjaya and commentary of Dhanika verbatim The *Rasārnava-sudhākara* and the *Nāṭaka-candrikā* also follow the *Daśa-rūpaka*⁹

From above discussion it appears that the chief mark of the Nirvahana-sandhi is that herein the playwright depicts the final achievement The successful carrying out of all undertakings, the fulfilment of all purposes, the production of the fruit, success of the means,—all mean the same thing, the achievement of the desired object from the standpoint of both the playwright and the hero of the play Bhoja also means the same when he says —*kṛyāphalena samyag-yogo nirvahanam*¹⁰ The last portion of the drama Ratnāvalī beginning from the entrance of the magician comprises the Nirvahana-sandhi

The *Nāṭaka-laksana-ratna-kosa* records two post-Bharatan views which deserve special attention Sāgara says that some favour a brief recapitulation of the course and conclusion of all the Sandhis in the last Sandhi¹¹ Abhinavagupta also refers to this view, as maintained by some¹² This view seems to be given importance to in the *Nāṭya-darpana*, and the illustration has been cited from the *Satyaharīścandra* of Rāmacandra himself¹³ The other theory, recorded in the *Nāṭaka-laksana-ratna-kosa* advocates the introduction of another obstacle in the Nirvahana sandhi, put on the way of the final success of the hero The fire ordeal of Sītā has been cited as an example of this theory¹⁴ This introduction of an eleventh hour tragic complication increases tension and saves the play from a tame and commonplace ending¹⁵

From Bharata's analysis it appears that in the Garbha sandhi the plot takes a definite shape and the audience can form an idea of what is to follow To keep alive the interest of spectators unforeseen obstacles are put forward in the Vimarśa sandhi, where the progress of the action towards the desired end is represented as checked The

curse of the sage Durvāsas in the *Abhijñāna-sakuntala* and the capital punishment of Cārudatta in the *Mrcchakatikam* may be taken to be good examples of this unforeseen obstacle. But when this obstacle in the *Vimarśa-sandhi* is surpassed, the course of the action acquires momentum and proceeds without interruption till the conclusion is reached. Now, after the *Vimarśa-sandhi* which is full of actions due to the tussle between the opposite forces and the victory of the one favourable to the cause of the hero over the unfavourable ones, the *Nirvāhana-sandhi* becomes tame. There remains nothing interesting, as the audience can fairly guess the conclusion. A short recapitulation of the entire action, referred to by Sāgara is of little help, as it fails to create any new interest. This device may simply explain the entire course of the action by giving the synopsis of the former events and connecting them with the conclusion, and perhaps owes its origin to the attempt of the dramatists in showing the inevitability of the conclusion, which is so important for the success of a drama. Dramas like the *Mudrā-rāksasa* of Viśākhadatta, where the course of the action is too intricate to be followed by the audience, also require a brief recapitulation of the former incidents to show their interrelation. Cānakya in the *Mudrā-rāksasa* discloses to Rāksasa his plans in the *Nirvāhana sandhi*. Similarly, Mārīca in the *Abhijñāna-sakuntala* discloses to the hero and heroine the cause of their separation. But in both the cases, particular dramatic interests have also been served by this reference to past events. Rāksasa should know the circumstances leading to his defeat and should not think himself polluted by the touch of Caṇḍālas before he can accept with a clear mind the post of Amātya under Candragupta. Similarly, a real union between Duṣyanta and Śakuntalā is possible only when the actual cause of their separation is known to both.

Some dramatists, as it appears from the *Nāṭaka-lakṣana-ratna-kośa*¹⁶ took recourse to invent a fresh but momentary complication at the last stage of the action to avoid a tame

denouement The motif of this device is found in the fire-ordeal of Sītā in the *Rāmāyana* This portion of the Rāma-story forms the theme of many Rāma-plays Śūdraka, in his *Mrcchakatika*, depicts Dhūtā's attempt to commit suicide by entering into fire when all are jubilant at the reunion of the hero and heroine This device of introducing an "eleventh hour tragic complication" has undoubtedly heightened the tension of the last Sandhī in the *Mrcchakatika*

Sāgara records another view according to which, at the concluding portion of the Nāṭaka a god should appear on the stage,¹⁷ evidently to make the finishing more charming The appearance of Vāsudeva in the *Veṇīsaṃhāra* and that of Gaurī in the *Nāgānanda*, have been cited as examples of the device Sāgara maintains that the appearance of a god at the last moment in a drama indicates the prosperity (*abhyudaya*) of the hero The appearance of divine sages, equivalent to gods, also serve the same purpose¹⁸ The entrance of the divine sage Nārada, just to finalise a happy conclusion in Kālidāsa's *Vikramorvasi*, may be cited as an example The above theory seems to be based upon an observation of plots where divinities or divine-sages are presented on the stage at the concluding part of the Nāṭaka for some dramatic purpose and also to enhance the charms of the finishing It is interesting to note here that Rucipati in his commentary on the *Anargha rāghava* ascribes the view to Bharata and quotes a verse of the same import¹⁹ This verse is also found in the *Saṅgīta-dāmodara* of Śubhankara²⁰ Sāgara also, seems to quote the first hemistich of the verse,²¹ but refers to no authority These sorts of quotations in the *Nāṭaka-lakṣana-ratna-kosa* which are not ascribed to any authority or introduced with any such expression as *anyastvāha* etc, are mostly found to be taken from the *Nāṭya-sāstra* It may be surmised that the above verse was current in the name of Bharata in the days of Sāgara.

The above view, however, follows from the dictum of the *Nāṭya-sāstra*, quoted in the *Nāṭaka-lakṣana-ratna-kosa* where it is said that in the denouement of all sorts of

compositions there should be the Rasa of wonder (*adbhuta*)²² The sentiment of wonder may be aroused by depicting the occurrence of unexpected things like the appearance of divinities or divine sages on the stage The reunion of Dusyanta and Śakuntalā in the hermitage of Mārīca in the *Abhijñāna śakuntala* and the entrance of real Sītā on the stage in the *Uttara-rāma carita*, may be cited as apt examples of this theory

The *Nāṭya-sāstra* with an eye on the possibility of a tame conclusion, further enjoins, as quoted in the *Nāṭakalāsana ratna-kośa* that the composition should take the shape of the end of a cow's tail and exalted ideas should be depicted in the last half of the Nāṭaka²³ There has been a controversy regarding the implication of the statement that the composition should be like the end of a cow's tail Sāgara simply says that the first half of the Nāṭaka should be elaborate (*pūrvavahāge vistaranīyam*) and the second half compact (*paścārdhe ca samharanīyam*)²⁴ It has been discussed above that the Garbha sandhi, occupies the middle portion of the plot and from the Vimarśa sandhi begins what is technically known in English the Falling action and before that is Rising action according to the G Freytag's pyramidal structure of the plot of a play²⁵ The rising action is extended and the falling action is shortened just to keep alive the interests of the spectators as they, to some extent can form an idea of what will follow from the very beginning of the falling action Abhinavagupta offers two explanations According to some, the above statement of the *Nāṭya-sāstra* means that the *angas*, evidently the Acts, should gradually be shortended²⁶ This implies that the first Act of a drama is the longest and the last is shortest But this carries little sense and is too mechanical and has been hardly followed by dramatists According to others, informs Abhinavagupta, as some of the hairs at the end of a cow's tail are longer and some shorter, so also some *kāryas* in a drama end in the Mukha-sandhi, some in the Pratimukha, some others last 'upto the Avamarśa and the rest is completed in the Nirvahaṇa-sandhi²⁷ The

complicated plot of a Nāṭaka deals with various incidents and their purposes are represented as served in successive stages while the most important ones are retained upto the conclusion. Thus, the second explanation of Abhinavagupta seems to be reasonable.

From the above discussion, it appears that the *Nāṭya śāstra* in describing the Sandhis takes into account mainly the gradual transformation of the Bīja from its origination to fruition. The Bīja originates in the Mukha-sandhi (*yatra bījasamutpattiḥ*) and goes on sprouting (*bījayodghāṭanam yatra*) throughout the Pratimukha-sandhi but fully sprouts in the Garbha-sandhi (*garbha-nirbhinna*). Its progress towards fruition is checked by unforeseen obstacles (*vilobhanakṛta krodhavyasanaja*) in the Vimarśa-sandhi, and finally transforms itself into fruit in the Nirvāhana-sandhi.

RELATION AMONG THE THREE PENTADS, THE AVASTHĀS, SANDHIS AND ARTHAPRAKṚTIS

The analysis of a plot into Avasthās, Arthaprakṛtis and Sandhis has been discussed in details along with the nature and characteristics of each member of the above three pentads. Sāgara follows the *Nāṭya-śāstra* closely in maintaining a silence regarding the interrelation among the three pentads, but other theorists and commentators have worked out different theories, a perusal of which is essential for the proper comprehension of the topics.

Sāgara, as has been shown, takes the five Avasthās in the sense of five successive stages in the development of a plot. Regarding the problem whether these five Avasthās are all present or not in the plot of all types of plays, he states nothing explicitly. The *Nāṭya śāstra* clearly states that every action must possess the five Avasthās in the same order in which they have been enumerated¹. But the implication of the expression 'every action' is doubtful and it may be taken to refer to the plots of full fledged dramas like Nāṭaka and Prakaraṇa, having all the Sandhis, or plots of all types of plays. Abhinavagupta seems to support the first explanation.

and the point will be discussed shortly Dr K K Datta Sastri rightly points out² that Bharata, while speaking of the division of plots into Sandhis and Arthaprakṛtis, gives no such special stress as above, and actually sanctions that there may be plots without some of the Sandhis and Arthaprakṛtis There is, however, no such relaxation, sanctioned by the sage in the case of the Avasthās The *Nāṭya-sāstra* thus seems to maintain that any type of play must possess the five Avasthās The silence of Sāgara in the matter, may be taken to be his support to this view

Sandhis, according to the *Nāṭaka-laksana-ratna-kośa* as discussed above, are structural divisions of the plot from the standpoint of different purposes served in the progress of the action All the authorities, beginning from Bharata, maintain that every type of play does not contain all the five Sandhis Thus, from the standpoint of the *Nāṭaka-laksana-ratna-kośa*, it may be said that the Sandhis may or may not correspond to the Avasthās For this reason, Sāgara seems to have neither asserted nor denied any correlation existing between the Sandhis and Avasthās Arthaprakṛtis, according to Sāgara, are essential elements of the plot and are not divisions So, the question of any correlation of the Arthaprakṛtis, either with the Sandhis or with the Avasthās cannot reasonably be comprehended from the viewpoint held by Sāgara It is, of course, certain that the feature *bījotpatti* (origin of the germ) occurs in the Mukha-sandhi, but like Bindu (the sign of continuation) the Bīja also continues throughout the play The Patāka and Prakarī are not restricted to any particular Sandhi in the *Nāṭaka-laksana-ratna-kośa* Thus, according to Sāgara there is no necessary correlation among the above three groups of five

Like the Avasthās, the Sandhis also occur in a drama in the same order in which they have been enumerated Abhinavagupta holds that each Sandhi rests on the corresponding Avasthā³ So, according to Abhinavagupta, the types of plays not having all the Sandhis (*hīnasandhi*), cannot have all the Avasthās also The *Nāṭya-darpana* closely follows *Abhinava-bhāratī* in this respect and clearly states, *sandhayo mukhyavrttā-*

mśāh pañcāvasthānugāh kramāt ⁴ The *Nāṭya darpaṇa* further maintains that all the five Avasthās occur in the Nāṭaka, Prakaraṇa, Nāṭikā and Prakaraṇī⁵ and as such, all the five Sandhis also occur in these types of plays Viśvanātha also is a follower of this view and explicitly states that in connection with the five Avasthās respectively, the five sections of the plot constitute the five Sandhis ⁶ Thus, it is not the *Nāṭya-darpaṇa* that tries to link the Sandhis and the Avasthās, as maintained by Dr Mainkar ⁷ Rāmacandra and Guṇacandra simply follow the line of Abhinavagupta Abhinavagupta, himself, however, is not the propounder of this school of thought He may be said to be the main advocate The above view has been attributed to his preceptor in the *Abhinava-bhāratī* ⁸ This school of thought thus maintains that

- 1 The Mukha-sandhi rests on Ārambha
- 2 The Pratimukha sandhi rests on Yatna
- 3 The Garbha-sandhi rests on Prāptyāśā
- 4 The Vimarśa-sandhi rests on Niyatāpti
- 5 The Nirvahaṇa-sandhi rests on Phalāgama

The essence of the above theory is that a plot of a full-fledged drama (Pūrṇāṅga-rūpaka) in its development passes broadly through five stages (Avasthā) and each stage is the under current determining its corresponding Sandhi, a structural division of the plot From this it, however, cannot be supposed that the doctrine of stages is a later addition to Bharata, as has been done by Dr Mainkar ⁹

There is another school of thought that advocates almost a mechanical theory of correlation existing among the members of the Avasthās, Arthaprakṛtis and the Sandhis The *Nāṭya-śāstra* says *arthaprakṛtayah pañca jñātrā yogyā yathā-vidhī* ¹⁰ The statement means that the Arthaprakṛtis are to be used in a drama according to rules But there is no such rule (*vidhī*) regarding their order of use in a drama, prescribed in the *Nāṭya-śāstra* and the sage seems to have given the playwright a complete freedom He may use them according to his discretion Abhinavagupta as the printed text of the *Abhinava-bhāratī* stands, seems to maintain that the five Arthaprakṛtis are to be used in a drama in the same order

in which they are enumerated in the *Nāṭya śāstra* ¹¹ The *Nāṭya darpaṇa* rightly opposes this view and enumerates the Arthaprakṛtis in an order different from that of the *Nāṭya-śāstra* It further declares that their application in a drama may not follow the order of enumeration and also all of them are not essential in every drama ¹² But there are some theorists who maintain that like Avasthās and Sandhis, the Arthaprakṛtis also should occur in a drama in the same order in which they are enumerated, and regarding enumeration they follow the *Nāṭya-śāstra* Naturally, the theory evolves that each Sandhi rests on the corresponding Avasthā and Arthaprakṛti

The *Daśa-rāṇaka* is generally believed to be the chief exponent of the above theory ¹³ Both Dhanañjaya and Dhanika assert that the five Arthaprakṛtis, combined respectively with the five Avasthās give rise to the corresponding Sandhis ¹⁴ Dhanañjaya further maintains that the *anyas* of the Mukha and Pratimukha Sandhis are determined by the *samanvaya* of the Avasthās and Arthaprakṛtis concerned ¹⁵ Śāradātanaya, Śingabhūpāla and Rūpa-gosvāmin maintain this view Bhojadeva also seems to support this view ¹⁶ Commentators like Rāghavabhaṭṭa, Kāṭayavema and Dhundi are staunch followers of the above view Now this theory of correlation may be stated clearly in the following form

1 Bīja and Ārambha combine to form the Mukha-sandhi

2 Bindu and Prayatna combine to form the Prati-mukha-sandhi

3 Patākā and Prāptyāśā combine to form the Garbha-sandhi

4 Prakarī and Niyatāpti combine to form the Vimarśa-sandhi

5 Kārya and Phalāgama combine to form the Nīrva-haṇa-sandhi

It has been shown above that according to Abhinava-gupta the five Avasthās and their corresponding Sandhis should occur in a *pūrnāṅga rūpaka* and that all the Artha-

prakṛtis are not essential everywhere like the Avasthās, the Patākā and Prakarī may or may not occur in a drama¹⁷ Thus, according to Abhinavagupta the absence of the Patākā and Prakarī does not hamper a drama from being Pūrṇāṅga, having all the Avasthās and their corresponding Sandhis Abhinavagupta further rejects in unequivocal terms the existence of *yathā samkhyā nṛyama* among the Avasthās, Sandhis and Arthaprakṛtis¹⁸ This is also the view of the *Nāṭya darpaṇa*¹⁹ The entire theory of correlation of the three pentads has thus been exploded by Abhinavagupta But it is not mentioned in the *Abhinava bhārati* that any theorist upholds the view Abhinavagupta might have fought back either a possible theory or a really existing one But his method of argument in rooting out all the pre conditions of the said theory of correlation among the members of the three pentads in a drama, seems to pre-suppose the existence of such a theory at his time

It is curious to note that Dhanañjaya, the chief exponent of the above theory of correlation admits that the Patākā may or may not occur in the Garbha-sandhi²⁰ and keeps silent as to the position of the Prakarī in a drama Śāradātanaya maintains that in the Garbha-sandhi the Patākā does not occur in some dramas like the *Mālavikāgnimitram* and does occur in sum dramas like *Mālatīmādhavam* and as such, the occurrence of the Patākā in the Garbha-sandhi is optional. This view has been attributed in the *Bhāva-prakāśana* to Kohala²¹ If Śāradātanaya is to be believed, then Kohala may be said to have assigned the place of the Patākā, if it occurs at all, in the Garbha sandhi

Inconsistently enough, the *Bhāva-prakāśana* further maintains that the Prāptyāsā should occur in the Garbha-sandhis and in the absence of Patākā, sometimes either the Bīja or Bindu should be used there²² The *Rasārṇava-sudhākara* also maintains the same view²³ The above theory of correlation cannot stand if the Bīja or the Bindu is allowed to occur in the Garbha-sandhi unless Śāradātanaya admits that these two may occur more than once in a drama which

again goes against the main thesis of correlation. Like the *Dasa rūpaka*, the *Bhāva prakāśana* also maintains silence regarding the position of the Prakarī in a drama. It thus appears that the *Dasa-rūpaka* and the *Bhāva-prakāśa*, though uphold the above theory of correlation, they do not try to invest it with a mechanical perfection disregarding the characteristics of the subsidiary elements, the Patākā and Prakarī. They are inconsistent, so far as they maintain that each Sandhi is formed by a combination of the respective Avasthā and Arthaprakṛti and at the same time declare that the Patākā may or may not occur in the Garbha-sandhi and observe silence regarding the place of the Prakarī, which according to their theory should occur in the Vimarśa-sandhi.

Śingabhūpāla seems to have given the above theory a mechanical perfection. He repeats what has been said by the *Dāśa rūpaka*, regarding the determination of the *angas* of Mukha and Pratimukha Sandhis, but asserts that the *angas* of the Garbha and Vimarśa Sandhis also depend upon the combination of the Prāptyāsā with the Patākā and that of the Prakarī and the Niyatāpti respectively.²⁴ Most inconsistently the *Rasārnava-sudhākara* follows the *Dasa-rūpaka* and the *Bhāva-prakāśana* in maintaining that the Patākā may or may not occur in a drama.²⁵ The *Nāṭaka candrikā* closely follows the *Rasārnava-sudhākara* and adds that the *angas* of the Nirvahana-sandhi depend upon the combination of the Kārya and the Phalāgama.²⁶ Śingabhūpāla and Rūpagosvāmin are apparently consistent inasmuch as they take the Arthaprakṛtis as sections of the plot, which of course is opposed to the Bharatan conception, as pointed out before.²⁷

Among the commentators, Rāghava-bhaṭṭa, Kāṭayavema and Dhundi are staunch supporters of the above theory. Rāghava-bhaṭṭa follows the *Dāśa-rūpaka* so far as the dependence of the *angas* of the Mukha and Pratimukha Sandhis is concerned, but takes resort to the *Rasārnava-sudhākara* to show that the *angas* of the Garbha and Vimarśa Sandhis also similarly depend upon the combination of the *Avasthās* and Arthaprakṛtis concerned.²⁸ It is also interesting to note that

the *Mātaḥvṛttānta* is not a *Prakarī* according to Rāghava-bhatta, simply because it occurs at the close of a *Sandhi* and the *angas* of the *Vimarśa-sandhi* do not depend on it ²⁹

Kāṭayavema follows mainly the *Bhāva-prakāśana* in his commentary of the *Mālavikāgnimitra* and maintains that the *Garbha-sandhi* in this drama depends upon the correlation of the *Prāptyāsā* and *Bindu* ³⁰ In connection of the *Vimarśa-sandhi* of the said drama, he says that here it is *Vimarśa-sandhi*, as the *Bīja*, occurring in the due place of the *Prakarī* is connected with the *Niyatāpatī* ³¹ Dhundī in his commentary of the *Mudrārāksasa* connects all the *Arthaprakṛtis* with the respective *Avasthās* and *Sandhis* and in this respect he follows the *Rasārnana-sudhākara*

The *Nāṭya-śāstra* represents a tradition, developed through centuries. It does not seem to betray any predilection towards the views that connect the *Sandhis* either with the *Avasthās* or with the *Avasthās* and *Arthaprakṛtis* both. Practically speaking, none of the above terms have been defined in the *Nāṭya-śāstra*. Later authorities defined them in their own way and different views evolved, as have already been discussed. From their treatment in the *Nāṭya-śāstra*, it appears that the *Avasthās* may correspond to the *Sandhis*, though no hard and fast rule can be formulated. The *Arthaprakṛtis* are quite different things and all of them cannot reasonably be comprehended to coexist with either the respective *Avasthās* or *Sandhis*. This seems to be the most ancient view which has been reproduced by Sāgara.

As the number of members of these three groups is five, a tendency developed from an early age to establish a mutual relation among them. Śāradātanaya, as has been shown, records the view of Kohala regarding the position of the *Patākā* in the *Garbha-sandhi*. It has also been shown that according to the preceptor of Abhinavagupta each *Sandhi* rests on the corresponding *Avasthā*. Mātṛgupta, as discussed above, in his treatment of the first three *Sandhis* gives crucial position to the *Bīja*, *Bindu* and *Patākā* respectively. These three *Arthaprakṛtis* are not taken there exactly in the same sense in which they are used in the *Nāṭya-śāstra*,

at least as interpreted by Abhinavagupta, Sāgara and others. Some other authority perhaps, drew inspiration from Kohala and Māṭṛgupta and also being tempted by the word *yathāvidhi* in *arthaprakṛtayah pañca jñātvā yogyā yathāvidhi* of the *Nāṭya-śāstra* (GOS XIP 10), took the Arthaprakṛtis also to occur in a drama in the very order in which they are found to be enumerated in the *Nāṭya śāstra*. A tendency naturally developed to correlate the members of these three groups of five. The final result of this tendency is found in the doctrine that each Sandhi rests on the corresponding Avasthā and Arthaprakṛti. Dhanañjaya, so far as the available texts are concerned, is the earliest exponent of this theory. But from the criticism of Abhinavagupta, as discussed above, it appears that the theory is much more older. Dhanañjaya and Śāradātanaya, however, could not give the theory of mechanical perfection which work was completed by Śingabhūpāla. Commentators mostly followed this absurd mechanical theory of correlation simply out of loyalty to the theorists who preceded them.

ANUSANDHI

The *Nāṭya-śāstra* says that the Patākā (*vyāpi prāsangika-vṛtta*) may contain one or more Sandhi or Sandhis, but as they are subservient to the interest of the main, they are called Anusandhis.¹ Abhinavagupta informs us that Lollaṭa and others favour an analysis of the portions of the plot dealing with the Patākā-nāyaka, into Anusandhis.² Abhinavagupta himself rejects the idea of taking the Anusandhis into account, because the Patākā itself serves the interests of the main hero. Moreover, if a Patākā is to be fully treated with, then it should be provided with another Patākā, thus giving rise to the *anavasthā-dosa*.³ In principle, however, Abhinavagupta accepts that the Patākā-vṛtta may contain sandhi or sandhis, as any and every episode may contain five Avasthās on which the Sandhis are based, but he finds no necessity of enumerating them as they are all for the main plot.⁴

Following the *Abhinava-bhāratī* the *Nāṭya-darpana* makes the point more clear. The *Nāṭya-darpana* calls the Anusandhis as Gauna sandhis, because they are dependant to the Sandhis of the main plot and as such, they deserve no separate treatment and are mainly hinted at or may be inferred. The problem of Anusandhi does not arise at all with regard to the Prakarī due to its shortness⁵

The *Daśa-rūpaka*, on the otherhand, maintains that the Patākā vṛtta should contain Anusandhis, whose number should be less than that of the main Sandhis by one, two, three or four, but the Prakarī should be used without any Sandhi⁶

The attempt of analysing the Patākā-vṛtta into Sandhis is mainly due to its extensive character. The problem, however, seems to have had its origin to the fact that the Sandhis have been taken to be concerned to the main plot only by a school of thought to which Abhinavagupta and Rāmacandra belong⁷. Sāgara takes the plot as a whole in his analysis of it into Sandhis, as discussed above. From his standpoint the question of the Anusandhi does not arise at all. This seems to be the reason behind its omission in the *Nāṭaka-lakṣana-ratna kośa*.

CHAPTER V

Sandhyangas

Angas of the Mukhasandhi

Sāgara quotes the definitions of the Sandhyangas from the *Nāṭya sāstra* in almost all cases and illustrates them adding a short gloss on each. There are casual references to other views also.

1 Upakṣepa. Upakṣepa is defined as the beginning of the play.¹ Herefrom the Kāvyaṛtha starts. As an illustration of the Upakṣepa, Sāgara quotes the verse, *nirvāṇa-vavaradahanāh* etc., from the *Veni-samhāra*.² The verse practically occurs in the Prastāvanā and is put into the mouth of the Sūtradhāra. Sāgara, however, says that the illustration is given from the first Act of the drama *Veni-samhāra*.³ Thus the Prastāvanā also is taken into account in the *Nāṭika-lakṣana-ratna-kosa* while analysing the plot into Sandhis. Abhinavagupta and Rāmacandra take strong objection to this method.⁴ Abhinavagupta illustrates Upakṣepa with the verse *lāksā-grhāṇalavisāṇna* etc., the first dialogue to be recited by Bhīma from *nepathya* before the exit of the Sūtradhāra, i.e., in the Prastāvanā.⁵ It thus appears that according to Abhinavagupta the plot begins from the first significant speech of one of the characters of the play concerned. Viśvanātha also follows Abhinavagupta and quotes the same verse as an illustration of the Upakṣepa.⁶ Sāgara seems to maintain that the plot begins from a clear hint to it by the Sūtradhāra in the Prastāvanā. This is evident from the above illustration of the Upakṣepa in the *Nāṭika-lakṣana-ratna-kosa*. The verse concerned, along with the attached prose portion of Sūtradhāra's speech, expresses a pious wish, "Let there be a peace between the Pāṇdavas and the Kauravas through the attempt of Kṛṣṇa," and thus indicates the beginning of the theme. Through *śleṣa* it also gives a hint to the destruction of the Kauravas, the ultimate object of the drama.⁷

Bhīma in the verse *cañcad-bhūja bhramita* etc, in the same drama, as an illustration of Vilobhana ¹⁶ The *Rasārnava-sudhākara* takes Vilobhana to mean a description of merits of the hero or the heroine ¹⁷

Abhinavagupta remarks that the above four *angas* generally occur in the Mukha-sandhi and in the same order in which they have been enumerated ¹⁸ The *Nāṭya-darpana* follows a different order in enumerating the *angas* but maintains that Vilobhana occurs after Parinyāsa up to which it follows the order of the *Nāṭya śāstra* ¹⁹

5 Yukti Yukti has been defined as the careful consideration of facts ²⁰ As an illustration of Yukti, Sāgara cites a verse which means that a mighty hero, though unarmed kills the enemy just as Viṣṇu slew Hiranyakaśipu ²¹ This seems to be the speech of some one arguing in favour of valour Yukti according to Abhinavagupta, discloses what is to be unfolded ²²

6 Prāpti Sāgara defines Prāpti as the reference to or mention of (*upagamana*) the central issue ²³ (*mukhārtha*) and illustrates it with the verse,—‘*mathnāmi kauravaśatam samare*’ etc, from the *Venī-samhāra* ²⁴ In this verse Bhīma expresses his firm determination to disobey Yudhiṣṭhira in avenging of the wrongs done by the Kauravas and to kill them The central issue, i.e., the destruction of the Kauravas has been mentioned here

The *Nāṭya-śāstra* defines Prāpti as the approach of a pleasurable situation ²⁵ The *Daśa-rūpaka*, *Nāṭya-darpana*, and the *Sāhitya darpana* follow this definition of the Prāpti ²⁶

7 Samādhāna Samādhāna is the re-establishment of the purpose of the germ (*bījārthasyopagamanam*) ²⁷ The concluding verse of the first act of the *Venī samhāra* has been cited in the *Nāṭaka-lakṣana-ratna-kośa* as an illustration of Samādhāna ²⁸ Sāgara defines Prāpti as *mukhārthasyopagamana* and Samādhāna as *bījārthopagamana* *Bījārtha* and *mukhārtha* practically indicate the something Thus one definition overlaps the other Abhinavagupta points out that the Bija in Samādhāna comes to be related to the main hero and is properly sown ²⁹

8 Vidhāna A situation causing both joy and sorrow is Vidhāna ³⁰ Sāgara cites two examples of Vidhāna, one from the *Bālacarita* and the other from the *Venī samhāra* ³¹ Viśvanātha also cites the same verse from the *Bālacarita* as the example of Vidhāna ³² The verse *bhūyah paribhāvāklānti-lajjā* etc, of Bhīma from the *Venī-samhāra*, cited by Sāgara as an example of Vidhāna, has also been quoted by Dhanika in the same context, ³³ but in the *Abhinava-bhāratī* and *Nāṭya-darpana*, the same has been taken to illustrate Udbheda ³⁴

9 Paribhāvanā The incident or situation (*artha*) that provides for fresh curiosity (*kutūhalāntarādāyī*) is Paribhāvanā ³⁵ Abhinavagupta maintains that the agitation (*āvega*) mixed with curiosity is Paribhāvanā ³⁶ Sāgara illustrates this *anga* by citing from the *Venī-samhāra* Act I, where Draupadī, on hearing the sudden beating of the war-drums becomes curious and asks its reason to Bhīma ³⁷ Abhinavagupta, Dhanika and Viśvanātha also cite the same situation to illustrate Paribhāvanā ³⁸

10 Udbheda Udbheda has been defined as the sprouting of the Bīja ³⁹ Sāgara cites the slaying of Mārīca and others as an illustration of Udbheda as these activities of Rāma have been taken to be manifestation of the germ of the doom of Rāvaṇa ⁴⁰

11 Karaṇa The *Nāṭaka-lakṣaṇa-ratna-kosa* reads Kārana, but all other works follow the *Nāṭya-śāstra* and read Karaṇa which has rightly been suggested by Dr Raghavan to be the correct reading ⁴¹ Karaṇa has been defined as the commencement of the action to accomplish the desired object (*prakṛtārthah samārambhah*) ⁴² The speech of Bhīma, "Let us proceed to destroy the race of Kuru, in the Act I of the *Venī-samhāra* has been cited by Sāgara, as an illustration of Karaṇa ⁴³ As an *anga* of the Mukha sandhi, Karaṇa (*kāraṇa*) thus may be described as situation representing the first step towards the realisation of the purpose The *Nāṭya-darpana* records a view, said to be maintained by some, according to which Karaṇa is suppression of difficulties (*vipadām śamanam*) ⁴⁴

12 Bheda Authorities differ regarding the exposition of this *anga*. Its definition in the *Nāṭya śāstra* seems to mean that the situation disrupting the union of something, is Bheda.⁴⁵ Sāgara takes this definition of the *Nāṭya-śāstra* to mean that Bheda is the breaking up of affairs or purposes (*artha*), united through aggregation. Two Anustubhas have been cited to illustrate this *anga*.⁴⁶ These two verses refer to a situation where the confusion of Daśaratha as to how can Rāma, forceless and weaponless, be expected to kill Tāḍakā is represented as dissolved by Viśvāmitra's reply that it will be possible through his power.⁴⁷ From the illustration it appears that according to Sāgara Bheda is a situation which represents the solution of some problem by dissolving the factors creating it.

According to Abhinavagupta, Bheda is the situation meant for the exit of characters from the stage. He further points out that Bheda as means (*upāyātmā*) should be counted among Sandhyantaras.⁴⁸ The *Nāṭya darpaṇa* defines Bheda (Bhedana) as the exit of characters and follows *Abhinava-bhāratī* both in exposition and illustration.⁴⁹ According to the *Daśa-rūpaka*, as interpreted by Dhanika, Bheda is the encouragement of some factor fostering the germ.⁵⁰ The *Sāhitya-darpaṇa* follows Abhinavagupta.⁵¹ The *Nāṭya-darpaṇa* records another view according to which Bhedana (Bheda) is the move that removes the obstacles against the growth of the Bija.⁵²

These are the twelve *angas* of the first Sandhi. Dhanika maintains that among these, Upakṣepa, Parikara Parinyāsa, Yukti, Udbheda and Samādhāna are essential to the presentation of the Mukha-sandhi.⁵³ The use of the rest according to Dhanika, is thus discretionary.

ANGAS OF THE PRATIMUKHA-SANDHI

Sāgara enumerates the *angas* of the Prati-mukha-sandhi after the *Nāṭya-śāstra* with slight deviations in naming of two *angas* which will be noted in proper places. It is the

Nāṭya-darpana that differs most from the *Nāṭya-sāstra* so far as the names of the *angas* and their order are concerned. All other authorities mostly follow the *Nāṭya-sāstra* with bits of changes introduced here and there.

1 *Vilāsa* Following the *Nāṭya-sāstra*, Sāgara defines *Vilāsa* as the longing or effort (*samīhā*) for amorous pleasures. He offers another definition of *Vilāsa* as the enjoyment of amorous play.¹ The illustration is cited from the second Act of the drama *Jānakī-rāghava*, where Rāma expresses his delight on seeing the bashful and amorous movements of Sītā.² Abhinavagupta rightly limits this *anga* to the second *Sandhi* of those dramas where Śṛṅgāra is the dominant *Rasa* and criticises the ill timed and ill-placed inclusion of it in the second Act of the *Veṇī samhāra*, depicting Duryodhana's dalliance with Bhānumatī.³ Abhinavagupta, however, does not exclude this *anga* from the second *Sandhi* of dramas having *Vīra* as the dominant *Rasa*. He maintains that in these dramas *Utsāha* should take the place of *Rati*, as the word *Rati* in Bharata's definition here stands for the *Sthāyi-bhāva*.⁴ The point has been made clear in the *Nāṭya-darpana* where it is clearly stated that the *Utsāha* etc., expressed through the behaviour of man and woman is to be taken as *Vilāsa* in dramas with *Vīra* etc., as the main *Rasa*.⁵ Thus, according to this view the *anga* *Vilāsa* may also occur in dramas with a *Rasa* other than the Śṛṅgāra, as the main.

2 *Parisarpa* Following the *Nāṭya-sāstra* Sāgara describes *Parisarpa* as the pursuing of what has been seen at first and is lost afterwards.⁶ The illustration, cited by Sāgara from the drama *Jānakī-rāghava*, depicts the situation where Rāma describes Sītā who spent many days when he, seen formerly was no longer in her sight, and now casts glances on some pretext without speaking to him.^{6a} The *Nāṭya-darpana* places it as the last *anga* of the second *Sandhi* and calls it as *Anusarpa*. In definition, however, the *Nāṭya-darpana* follows the *Nāṭya-sāstra*.⁷ The *Bhāva-Prakāśana* defines *Parisarpa* as the pursuing of the *Bīja*, seen before but lost sight of temporarily.⁸ This definition suits well

with the *drsta-naṣṭa* characteristic of the Pratimukha-sandhi which has already been discussed in details

3 Vidhūta Vidhūta is the non-acceptance of a courtesy or request at the first instance⁹ Abhinavagupta makes the definition of the *Nāṭya-sāstra* more clear and say that Vidhūta is non-acceptance of the request at the first instance and then acceptance of the same¹⁰ Sāgara for illustration quotes the verse *vikīra dhavaladīrghāpānga-samsarpī* etc, from the second Act (*Bhānumatyanka*) of the *Venu-samhāra* where Duryodhana's entreaties to Bhānumatī have been described¹¹ The *Dasa rūpaka* takes Vidhūta to mean *arati*¹² Only *arati* cannot explain the situation taken as Vidhūta in the *Nāṭya-sāstra* and this definition has been rejected in the *Nāṭya darpana* on the ground that it overlaps the definition of Rodha (Nirodha)¹³

4 Tāpana Tāpana has been defined in the *Nāṭaka-laksara-ratna kosa* after the *Nāṭya-sāstra*, as the visualisation of a danger¹⁴ As an illustration, the verse *dullaha janānurāo* etc, from the second Act (*Kadaligrha*) of the *Ratnāvalī* has been quoted, where Sāgarikā pines for her love for a person beyond her reach and finds nothing but death as the last refuge¹⁵ Abhinavagupta also quotes the same verse to illustrate Tāpana¹⁶ Viśvanātha defines Tāpana as the non-availability of any means, but quotes the same verse as above for illustration¹⁷ The *Dasa-rūpaka* reads Śama instead of Tāpana and defines it as the dispelling of the *arati* which is the characteristic of Vidhūta¹⁸

5 Narma While describing the *angas* of the Kaiśikī-*vṛtti*, Sāgara defines Narma Evidently, Narma the *anga* of the Pratimukha-sandhi, has been taken by Sāgara as identical with Narma, the *anga* of the Kaiśikī-*vṛtti* There he gives the view of Ācārya, i e, Bharata, according to which Narma consists mainly in the use of dialogues provoking laughter and promoting love (Śṛṅgāra)¹⁹ The *Nāṭya-sāstra* in the context of Sandhyangas defines Narma as the laughter caused in sport²⁰ According to the *Dasa-rūpaka* it is simply humorous speech²¹ and this definition has been taken up by Viśvanātha²²

6 Narmadyuti Narmadyuti, according to the *Nāṭaka-lakṣana-ratna-kosa* is the laughter for the purpose of play and allurement²³ For illustration Sāgara quotes from the second Act of the *Rantāvalī* a passage where the Vidūsaka on hearing the words of the *sārikā* says to the king that there is a ghost on the tree²⁴ The *Nāṭya śāstra*, however defines Narmadyuti as the humorous speech used to cover one's own flaw and the *Nāṭya darpana* also maintains the same view²⁵ Rāmacandra and Gunacandra restrict Narma and Narmadyuti in plays depicting love affairs where the Kaiśikī vṛtti gets prominence²⁶ Dhanañjaya takes this *anga* to mean the joy arising out of Narma and finds Viśvanātha as his follower²⁷

7 Pragamana The name of this *anga* has been variously read in different treatises Abhinavagupta reads Pragayana and says that it is a *rūdhī-sabda* He, however, gives an elaborate etymology of the term following other's opinion and records another name Prāgayana²⁸ The Daśa-rūpaka²⁹ reads Pragamana and this reading has been accepted by others

The *Nāṭya-śāstra*, as followed by Sāgara, defines Pragamana simply as a series of questions and answers³⁰ For illustration, a portion consisting of a series of questions and answers between Janaka and a *baṭu* (pupil) has been quoted from the second Act of the drama *Rāma vihrāma*³¹ From this characteristic of the Pragamana, it appears that this *anga* may occur anywhere in a drama and has no special connection with any Sandhi Dhanañjaya defines this *anga* as *uttarā vāk*, and Dhanika seems to interpret it as a repartee contributing to the progress of the main topic³² The *Bhāva-prakāśana* defines it as *yuktottara* which means nothing more than a fit reply³³

8 Virodha Without any substantial difference in definition the name of the *anga* is read as Virodha in the *Nāṭaka-lakṣana-ratna-kosa*, *Sāhitya-darpana*, *Rasārnava-sudhā-kara* and *Nāṭaka-candrikā*, and Nirodha in the *Daśa-rūpaka* and *Bhāva-prakāśana* The *Nāṭya-darpana* reads Rodha while the *Nāṭya-śāstra* (GOS) reads Nirodha but one ms reads

Virodha Virodha is the appearance of some trouble (*vyasana-samprāpti*)³⁴ Sāgara cites illustration of this *anga* from the second Act of the *Jānakī-rāghava* where Sītā expresses her apprehension of troubles to Rāma for his enmity with Paraśurāma³⁵ The *Dasa rūpaka* defines it as *istarodha* and the *Nāṭya-darpana* says that Rodha is *artih* and makes this definition clear when it says *artih khedo vyasanam istarodhād rodhak*³⁶ i.e., Nirodha (Rodha) consists in the frustration due to the obstruction to the desired aim

9 **Paryupāsana** Paryupāsana is the propitiation of an angry person and has been illustrated by Sāgara with reference to the situation where Daśaratha tries to appease Bhārgava with conciliatory words³⁷ Other authorities also agree with the definition of the *Nāṭya-sāstra*, as followed by Sāgara The *Nāṭya-darpana*, however, names this *anga* as *Sāntvana*³⁸

10 **Puṣpa** Puspa has been described as flowery speech (*visesa-vacana*) in the *Nāṭya-sāstra*³⁹ and Sāgara explains the significance of *visesa-vacana* as a speech describing the excellence of a particular action with reference to some other action⁴⁰ The illustration, cited from the second Act of the *Jānakī-rāghava* is the speech of a character who consoles Sītā by describing the excellence of Rāma's prowess and his victory over Paraśurāma⁴¹

Abhinavagupta says that the speech expressing the ardour of love is also Puspa⁴² This is most suitable to the *Pratī mukha sandhi* of dramas depicting love intrigues The *Nāṭya-darpana* states that a statement becomes *visesavat* when it says something over and above a former statement and it is Puṣpa (flower) as it enhances the beauty of the former statement like flower doing the same of the braid⁴³

11 **Vajra** The *anga* Vajra, consists in a harsh statement,⁴⁴ i.e., a shocking utterance The illustration is cited from the *Pumsavanāṅka* where Rāma is accused of not abandoning Sītā, taken away and kept so long by Rāvana⁴⁵

12 **Upanyāsa** According to the *Nāṭya-sāstra* as accepted by both Abhinavagupta and Sāgara, Upanyāsa consists 1

logical statement ⁴⁶ This *anga* has been illustrated by Sāgara by a citation from the second Act of the *Jānakī-rāghava* where Śatānanda, on hearing the reasoned speech of Daśaratha expresses his pleasure and supports it ⁴⁷ This definition has also been followed in the *Nāṭya-darpana* ⁴⁸ But according to one ms of the *Nāṭya-śāstra*, Upanyāsa consists in a statement embodying some means (*upāya*) and the *Daśa-rūpaka* follows this definition ⁴⁹ It is interesting to note that the editor of the *Daśa-rūpaka* records a different definition according to which Upanyāsa is propitiation, Viśva nātha and Śāradātanaya follow this definition of the *anga* ⁵⁰ It is curious to note that Bhoja omits this *anga* of the Pratimukha sandhi and says that this Sandhi has got twelve *angas* ⁵¹ instead of thirteen Rāghava-bhaṭṭa spots out this *anga* in two places in his Arthadyotanikā in two different senses ⁵²

13 Varna-saṃhāra The *Nāṭaka lakṣana-ratna kośa* records two definitions of this *anga* According to the first one Varṇa-saṃhāra consists in concealing or repudiation of something which has already been exposed ⁵³ The illustration is cited from the incidents of the *Kadalagrha* in the Act II of the *Ratnāvalī* where the Vidyūṣaka asks the king to win over the tattling Susangatā by a reward, so that the secret, i.e., the picture incident, which has already been known to her, may be guarded ⁵⁴ Sāgara further informs us that according to some Varṇa-saṃhāra consists in the congregation of four castes ⁵⁵ The GOS edition of the *Nāṭya śāstra* gives this second definition of the Varṇa-saṃhāra but one ms supports the first definition ⁵⁶ It is evident that Sāgara takes the first definition as authentic, the second one is introduced as the opinion of some Abhinavagupta following his teacher, takes *cāturvarṇyopagamana* to mean the drawing together of the Varṇas i.e., the characters, dissociated for some reason and rejects the view that the congregation of four castes is Varṇasaṃhāra ⁵⁷ The *Nāṭya-darpana* follows the *Abhinava-bhārati* but refers to other two views found in the *Nāṭaka-lakṣana* as opinions of some. ⁵⁸ The *Daśa-rūpaka*, *Bhāva-prakāśana* and the *Sāhitya-darpana* up-

hold the view maintaining the assemblage of different castes to be the Varna-samhāra ⁵⁹

Dhanika maintains that among the above thirteen *angas* of the Pratimukha-sandhi, Paṇisarpa, Prasama (Śama), Vajra, Upanyāsa and Puṣpa are essential (*pradhāna*) and the others may be used whenever possible or necessary and this is also the view, upheld in the *Nāṭya darpaṇa* ⁶⁰ Bhoja, as has been stated above, maintains that the Pratimukha-sandhi contains twelve *angas*

ANGAS OF THE GARBHA SANDHI

1 Abhūtodāharana The *Nāṭya-śāstra* as well as other text books read the name of this *anga* as Abhūtāharana instead of Abhūtodāharana of the *Nāṭaka lakṣaṇa ratna-kōśa* and Asatyāharana of the *Nāṭya darpaṇa*. All the theorists follow Bharata in defining this *anga* as consisting in a deceptive statement ¹ For illustration Sāgara refers to the passage from the Act called *Aśvatthāmā*, i.e., the Act III of the *Venī-samhāra*, where the Sūta describes how Yudhiṣṭhira took resort to falsehood in announcing the death of Aśvatthāman ²

2 Mārga All the theorists agree in describing Mārga as a statement of truth or of facts ³ This *anga* has been illustrated in the *Nāṭaka-lakṣaṇa ratna kōśa* with a passage from the Act III of the *Jānaki-rāghava* where Hanumān describes the achievements of Rāma which are facts ⁴

3 Rūpa Following the *Nāṭya-śāstra*, Sāgara defines Rūpa as a conjecture having a *citrārtha* ⁵ By *citrārtha* Sāgara seems to mean unusual or wonderful sense, as is evident from the illustration cited from the *Śaṅketāṅka*, (the Act III of the *Ratnāvalī*) where the love lorn king describes his own condition and says that it is really wonderful or unusual that Kāma pierces with all his arrows at a time the mind which is fickle by nature ⁶ The same illustration has been cited by Bhoja and Viśvanātha ⁷ But Abhi-

navagupta and Rāmacandra refer to the above situation to illustrate Udāharana ⁸

Abhinavagupta interpretes the definition of Rūpa of the *Nāṭya śāstra* as some inconclusive statement due to the diversity of facts and distinguishes this *anga* from the Yukti by saying that the latter contains a fixed conclusion which is wanting in the former ⁹ For illustration of Rūpa, Abhinavagupta cites from the Act II of the *Ratnāvalī* the verse,—*prasidetī brūyām idam asatī* etc, forming a speech of the king which has been taken as an illustration of the Paryupāsana by Dhanika ¹⁰ The *Dasa-rupaka* omits the epithet *citra* and states that the Rūpa consists in a statement containing conjectures ¹¹ The *Nāṭya darpaṇa* follows *Ahṇava-bhārati* but records the view held by Dhanañjaya, as the opinion of some and also refer to a view according to which Rūpa is a striking description, as is clear from the illustration cited from the *Veni-samhāra* (Act IV) where Sundaraka gives a vivid description of the battle-scene ¹²

4 Udāharana The *Nāṭya śāstra* as accepted by Abhinavagupta defines Udāharana as a statement expressing excellence of something ¹³ Sāgara does not differ very much from this in describing Udāharana as an exaggerated statement ¹⁴ For illustration Sāgara refers to the verse *yo yah sastram bimbharti* etc, from the *Veni-samhāra* (Act III) where Aśvatthāman boastfully declares that he would kill all the heroes of the Pāṇḍava camp ¹⁵ The *Śṛṅgāra-prakāśa* and the *Sāhitya-darpaṇa* also cite the same illustration ¹⁶

5 Krama The *Nāṭya-śāstra* as interpreted by Abhinavagupta, describes Krama as the knowing of the real state of affairs concerning something pondered over ¹⁷ Sāgara defines Krama as the knowledge of the events to come, *bhaviṣyat tattvopalabdhiḥ* ¹⁸ The illustration is cited from the Aśvatthāmānka (Act III of the *Veni-samhāra*) where Kṛpa asserts that given the supreme command, Aśvatthāman is able to destroy the whole world, not to speak of the Pāṇḍavas ¹⁹ But, strictly speaking this cannot be taken as *bhaviṣyattattva*, it is simply a bold assertion of Kṛpa regarding the future events which is never to materialise It thus

appears that any bold assertion regarding a future event is Krama according to Sāgara. The view held by Sāgara with illustration has been recorded in the *Nāṭya-darṣana* as the opinion of some.²⁰ Dhanañjaya describes Krama as the accomplishment of the desired end and this view has also been recorded in the *Nāṭya-darṣana* as the opinion of some, while the *Bhāṭya-prakāśana* repeats it.²¹ The *Daṣarūpaka* further says that according to some Krama consists in *bhāvajñānam*.²² This view is in conformity with that of Abhinavagupta and the *Nāṭya-darṣana* upholds this view.²³ The *Sāhitya-darṣana* gives the definition of Krama from the *Nāṭya śāstra*.²⁴

6 Samgraha. All the authorities agree in describing Samgraha as a statement introducing conciliation (*sāma*) or offer of some gift (*dāna*) or other expedients like *bheda* and *danda*.²⁵ Sāgara illustrates this *anga* with the conciliatory speech of Dhṛtarāṣṭra from the Act V of the *Venī samhāra*.²⁶

7 Anumāna. Anumāna has been described as arriving at a logical conclusion through inference from something perceptible.²⁷ This *anga* has been illustrated in the *Nāṭakalakṣaṇa ratna kosa* with the second half of a verse, quoted from the *Jānakī rāghava*, as informs the *Sāhitya-darṣana*. Herein the conclusion of one's being the son of the Sun has been drawn from one's lustrous body and prowess.²⁸

8 Prārthanā. Dhanañjaya, Śāradātanaya and Singabhūpāla do not take this *anga* into account and maintain that there are twelve *angas* of the third Sandhi.²⁹ Instead of thirteen of Bharata as followed by Sāgara, Rāmacandra and Viśvanātha. The *mātrkā bhā* text of the *Nāṭya-śāstra* as informed by the editor of the GOS text, does not contain the definition of Prārthanā.³⁰ The *Nāṭya-darṣana* also informs us *kecit tu prākṛtanam idam caṅgam na manyante*.³¹ Prārthanā according to the *Nāṭya śāstra* is a request for the enjoyment of love (*raśi*), rejoicing (*harsa*) or festivity (*utsava*).³² But Sāgara describes this *anga* simply as a request and for illustration quotes from the *Sampātyaṅka* where Māyāvati seems to try her wit on someone.³³

9 Utkṣipta There are several variants so far as the name of this *anga* is concerned ³⁴ According to the *Nāṭya-śāstra* as interpreted by Abhinavagupta Akṣipti consists in the bursting out of the secret (*garbhasyodbhedanam*), hidden in the heart ³⁵ The *Nāṭya-darpana* defines the *anga* as the revealing of the Bīja but accepts the above view of Abhinavagupta as an alternative ³⁶ The *Sāhitya darpana* also follows *Abhinava bhārati* ³⁷ Sāgara describes Utkṣipti as the revealing out of the Bīja (*bijodbhedanam*) ³⁸ For illustration a verse from the *Bālacarita*, an unidentified work, is quoted where it is said that Rāma promised the kingdom as a reward for the recovery of Sītā and slaying Vālī he had given it to Sugrīva ³⁹ Sāgara comments on this illustration that the accomplishment of the *garbhabya* has been disclosed ⁴⁰ The accomplishment of the hidden Bīja here evidently refers to the recovery of Sītā The *Daśa rūpaka* also defines Ākṣepa as the disclosing of the *garbha bya* ⁴¹ From the above it appears that here the word *garbha* in the definition of the *Nāṭya-śāstra* has been taken by some to mean secret feeling while others take it in the sense of main purpose (*bya*), remaining hidden and as a result we get almost three separate definition of this *anga*, disclosing of the hidden feeling, that of the main purpose and the same of the hidden main purpose The *Nāṭya-darpana* informs us that some authorities do not take this *anga* into account at all ⁴²

10 Totaka Sāgara describes Totaka after the *Nāṭya-śāstra* as the speech full of *samrambha* ⁴³ (excitement) For illustration a verse from the *Bālacarita* has been quoted where Rāvaṇa in excitement declares that his fire of anger will fall on the forest of enemies ⁴⁴ Here Rāvaṇa's agitation is due to anger The point has been made clear by Abhinavagupta who says that a speech, pregnant with excitement (*āvega*) is Toṭaka, as it pierces the heart, and this excitement may be due to joy, anger or to some other reason ⁴⁵ The *Nāṭya-darpana* also means the same ⁴⁶

11 Adhībala The *Nāṭya-śāstra* as interpreted by Abhinavagupta, defines Adhībala as a situation where one is

overpowered by another through deceit, as is the case in the Act III of the *Ratnāvalī* where the king is deceived through the foolishness of the Vidūṣaka by Vāsavadattā in the guise of Sāgarikā⁴⁷ The *Daśarūpaka*, *Nāṭya-darpana*, *Bhāva-prakāśana* and *Sāhitya darpana*⁴⁸ follow Abhinavagupta. But one ms. of the *Nāṭya śāstra* defines Adhībala as *kapatasyānyathābhāva*⁴⁹ This definition has been accepted by Sāgara and Bhoja⁵⁰ Adhībala, thus according to Sāgara and Bhoja consists in the baffling of an attempt of deception. The illustration is cited from the *Sompātyanka* where an attempt of the Rākṣasī Māyāvati to dupe Angada, Hanumān and others has been depicted as foiled⁵¹ The *Nāṭya darpana* also refers to this view as the opinion of some⁵² The *Daśa rūpaka* informs us that in some works Adhībala is defined as *totakasyānyathābhāva*⁵³ The *Nāṭya-darpana* records a view that describes it as, *sopālabham vākyaṃ*⁵⁴

12 Udvega Fear from the king, or the enemy, or the robber gives rise to the situation of Udvega according to the *Nāṭya-śāstra*⁵⁵ Abhinavagupta maintains that here enemy (*ari*) includes even the heroine,⁵⁶ evidently in love intrigues. Dhanika also means the same when he illustrates the *anga* by referring to the situation where Sāgarikā is afraid of Vāsavadattā. But Dhanañjaya defines Udvega as *ariktā bhūtiḥ*⁵⁷ The *Nāṭya darpana* follows Abhinavagupta and the *Nāṭya-śāstra*⁵⁸

In the light of the above, the scope of Sāgara's definition of Udvega as, *nṛpatyaṇitabhayaṃ*⁵⁹ (fear from the king) is too small. The reading here in the text may be amended as, *nṛpādyaṇitabhayaṃ*. This reading finds support from a ms. of the *Nāṭya śāstra*, the *Sāhitya-darpana* and the *Srngāra-prakāśa*⁶⁰ As an illustration of Udvega, Sāgara quotes a verse from the *Sompātyanka* where Angada being unable to find out Sītā thinks in despair what will he say to Rāma⁶¹ The verse really depicts Angada's anxiety (*udvega*) and not fear from the king.

13 Vidrava Sāgara says that Vidrava (*agitation*, panic) is due to *śankā*, *bhaya* and *trāsa*⁶² A subtle difference in meanings of these three words has been brought

home to us by Sāgara when he illustrates Vidrava with a verse that depicts a situation where, on hearing terrible noise created by Khara etc., Rāma apprehended (*sankā*) (some mischief), Sītā became afraid (*bhaya*) and the sages became panic stricken (*trāsa*)⁶³ Thus, Vidrava according to Sāgara is a state of confusion arising out of apprehension, fear and panic and Viśvanātha also means the same⁶⁴ For this exposition of Vidrava, Sāgara seems to be indebted to Śankuka whose view has been reproduced in the *Abhinavabhāratī*⁶⁵ Sāgara further says that according to some the Vidrava may arise from any one of the above three causes⁶⁶ Abhinavagupta himself maintains that Vidrava is *sankā* produced by *bhaya* and *trāsa*⁶⁷, and this interpretation has been accepted by Bhoja and Rāmacandra-Gunacandra⁶⁸ The *Dasa-rūpaka* names the *anga* as Sambhrama and defines it as *sankā trāsau*, and *Bhāva prakāśana* simply reiterates this⁶⁹

It is thus shown that Sāgara follows the *Nāṭya-sāstra* in enumerating the above thirteen *angas* of the Garbhāsandhi. It has already been pointed out that Dhanañjaya, Śāradātanaya and Śingabhūpāla omit Prārthanā and maintain that the third Sandhi has got twelve *angas*. The view has been recorded in the *Nāṭya darpaṇa* as shown above. Viśvanātha also refers to the view⁷⁰ Among these *angas* Abhūtāharaṇa, Mārga, Totaka, Adhibala and Ākṣepa are main according to Dhanika and Rāmacandra-Gunacandra⁷¹

ANGAS OF THE VIMARŚA-SANDHI

1. Apavāda Apavāda is censure and all the authorities beginning from Bharata define it as the declaration of fault¹ The *Nāṭya darpaṇa*, however, makes the point more clear and says that Apavāda is *parivāda* which means, *svapara-doṣodghaṭṭanam*² The illustration in the *Nāṭaka-lakṣanaratna-kōśa* is taken from the Act *Māyā lakṣa-(kṣma)-na* of the drama *Jānakī-rāghava*. The verse quoted for the purpose

gives a list of wrongs committed by Rāvana and declares that the terrible consequence of these is sure to come ³

2 *Sampheta* *Sampheta* is an exchange of angry speeches ⁴ Sāgara offers two illustrations of this *anga*, one from the *Venī-samhāra* (Act VI) where Yudhiṣṭhira and Cārvāka engage in altercation regarding the duel between Bhīma and Duryodhana, and the other is from the *Samketānka*, i.e., the Act III of the *Ratnāvalī* where Vāsavadattā chastises the king ⁵ Abhinavagupta informs that some name the *anga* as *Samsphota*, taking the root *sphota* to mean *anādhara* ⁶

3 *Drava* The *Nātaka-laksana-ratna-kosa* defines *Drava* after the *Nāṭya-śāstra* as *guruvyatikrama* ⁷ and distinguishes it from *Vidrava* of the *Garbha-sandhi* by stating, *śankādibhir-manasaḥ ksobho vidravah sa eva paribhava kṛto dravah* ⁸ Thus, according to Sāgara both *Vidrava* and *Drava* signify mental agitation, the difference lies in the cause of that agitation. In the case of *Vidrava*, it is caused by *sankā* etc., while in case of *Drava*, it is caused by *paribhava* (humiliation). The illustration is cited from the Act VI of the *Venī-samhāra* where Yudhiṣṭhira expresses his mental agitation before Draupadī by referring to the great humiliation they suffered at the hands of the Kauravas even before the superiors and kinsmen, the only remedy for which is their own death or that of Duryodhana ⁹ Abhinavagupta, however, takes the expression *guruvyatikrama* in the sense of disrespect or insolence towards the superiors ¹⁰ Dhanañjaya, Rāmacandra Gunacandra and Bhoja also define *Drava* as consisting in showing of disrespect to the superiors, ¹¹ to this Viśvanātha adds the reason *śokāvegādisambhava* ¹² According to this view, *Drava* is the showing of disrespect to the superiors by some one out of grief, mental agitation etc.

It may be noted here that the *Nāṭya-darpana* admits of two *Dravas*, one in the *Garbha-sandhi* and the other in the *Vimarśa-sandhi*. The first is the *Vidrava* of the *Nāṭya-śāstra* and *Nātaka-laksana-ratna-kosa*.

4 *Śakti* Almost all the theorists follow the *Nāṭya-śāstra* in defining *Śakti* as the putting down of an antagonism *virodhaprasama* ¹³ Abhinavagupta, evidently with love

dramas in his mind, interpret the definition of the *Nāṭya-śāstra* as placating one who is angry¹⁴ Sāgara picks up the illustration from the *Cūdāmani-samhāra* (Act V of the *Nāgānanda*) where Garuda at the advice of the hero promises not to kill any living being in future¹⁵ The situation referred to in the illustration may be taken to depict the putting down of the *virodha* of Garuda with the Nāgas The *Nāṭya darpana* defines Śakti following the above explanation of Abhinavagupta as *kruddha-prasādanam*, but extends its scope and says that Śakti consists also in the total annihilation of the angry enemy¹⁶ It also informs us that some theorists omit Śakti and admit a new *anga* Bhāvāntara, while some others place Ājñā in the place of Śakti Bhāvāntara is said to be the existence of contrary intentions and Ājñā consists in giving an order without considering the propriety¹⁷

5 Vyavasāya Vyavasāya has been defined in the *Nāṭaka-lakṣana-ratna-kośa* as a statement connected with the *pratijñā-hetu*¹⁸ The expression *pratijñā-hetu* has not been explained by Sāgara For illustration Sāgara quotes a portion of a speech from the *Veni-samhāra* (Act VI) where Pāñcālaka describes the finding out of Duryodhana by Bhīma and refers to the statement of Vāsudeva that Duryodhana knows the art of mastery over water (*jalas-tambhana*)¹⁹ From this illustration it appears that *pratijñā-hetu* has been understood by Sāgara to mean the means for the fulfilment of the resolved end Here the finding of Duryodhana is the resolved end of Bhīma, who secures the means from the above statement of Vāsudeva The definition of Vyavasāya in the *Nāṭya-śāstra* has been explained by Abhinavagupta also in the sense of acquisition of means for the accomplishment of undertakings²⁰ The *Daśa-rūpaka* defines this *anga* as the declaration of one's own power, i.e., boasting²¹ The *Bhāva-prakāśana* and the *Rasārṇava-sudhākara* follow this view, and the *Nāṭya-darpana* refers to it as the opinion of some²²

5 Prasaṅga Prasaṅga according to Sāgara is the declaration of something which is not the chief subject-

matter ²³ i.e., irrelevant The mourning of Yudhiṣṭhira on hearing the false news of Bhīma's defeat and death from Cārvāka in the *Veni samhāra* (Act VI) has been cited as an illustration of Prasanga ²⁴ Here lamentation over Bhīma's death is entirely irrelevant as the fact is otherwise than the defeat of Bhīma This definition of Prasanga, though supported by one of the manuscripts of the *Nāṭya śāstra* ²⁵ differs from that accepted by Abhinavagupta, but is followed by the *Bhāva prakāśana* and is referred to in the *Nāṭya-darpana* as maintained by some ²⁶

The definition of Prasanga in the *Nāṭya-śāstra* as accepted by Abhinavagupta and followed by Dhanañjaya, Rāmacandra and Viśvanātha, means that the *anga* consists in the statement where superiors are respectfully referred to ²⁷

7 Dyuti The *Nāṭya-śāstra* defines Dyuti as a contemptuous speech, *vākyamādharsa-samyuktam* ²⁸ Sāgara adds two more adjectives, viz., threatening (*tarjanā*) and insulting (*adhiksepa*) to the speech and concludes that an address (*āhūti*) with a harsh effect (*durukti parināmā*) is meant here ²⁹ The challenging rebukes and harsh addresses hurled to Duryodhana hidden under water by Bhīma, as reported to Yudhiṣṭhira by Pāñcālaka in the *Veni samhāra* have been referred to as forming an illustration of Dyuti by Sāgara ³⁰ The same situation has been referred to for illustration of Dyuti in the *Daśa-rūpaka* and *Sāhitya-darpana*, while defining the *anga* as consisting in a threatening and intimidating speech ³¹ The *Nāṭya-darpana* takes this *anga* to be simple *viraskāra* and refers to all the above views as those of others ³²

8 Kheda Theorists like Dhanañjaya, Śāradātanaya, and Śingabhūpāla do not count kheda as an *anga* The reason perhaps is, as indicated by Abhinavagupta, that *śrama* a Vyabhicāribhāva cannot be included in the list of Sandhyangas Abhinavagupta, himself, however, maintains that *śrama*, *udvega*, *vitarka* etc., though included in the list of Vyabhicārins, may also be used as Sandhyangas if there is scope ³³ The *Nāṭya śāstra* followed by the *Nāṭaka-laksana-ratna-kośa*, *Nāṭya-darpana* and *Sāhitya-darpana*, defines Kheda as

exhaustion (*srama*) due to mental and physical over-working³⁴ For illustration Sāgara quotes a verse from the *Jānaki-rāghava* (Act VI) where Rāma visualises Sītā's weariness³⁵

9 *Pratiṣedha* The *Nāṭaka-laksana ratna kośa* and the *Sāhitya darpaṇa* follow the *Nāṭya sāstra* in taking *Pratiṣedha* into account as an *anga* The *Nāṭya-darpaṇa* also seems to admit this *anga* but terms it as *Virodha*³⁶ *Pratiṣedha* has been defined as the obstruction to the (achievement of the) desired object³⁷ Sāgara, for illustration, refers to the situation where Śankhacūda describes his frustration in offering his body to Garuda, due to Jīmūtavāhana's intervention in the Act V of the *Nāgānanda*³⁸

10 *Virodhana* In complete agreement with the *Nāṭya sāstra* Sāgara defines *Virodhana* as the appearance of delay or lapse (*atyaya*) to the *kārya*, i.e., the accomplishment of one's own desire (*kāryātyayopagamanam*)³⁹ Bhoja and Viśvanātha also maintain this view⁴⁰ As an illustration of this *anga* Sāgara refers to the situation in the Act VI of the *Veṇī saṁhāra*, where the Kañcukin mistakes Bhīma as Duryodhana, evidently out of fear, and declares that the latter after killing the former is coming here and is seeking Pāñcālī here and there⁴¹ The *Virodha* of the *Nāṭya-darpaṇa*, as identified with *Pratiṣedha* above, also comes very near to this *anga*

There is a confusion among the theorists regarding the exact significance of this *anga* The *Daśa-rūpaka*, defines it as *saṁrabdhānām virodhanam* and Dhanika cites the angry exchange of hot words between Bhīma and Duryodhana from the *Veṇī saṁhāra* (Act V) as an illustration⁴² The *Bhāva prakāśana* gives two similar definitions of *Virodhana*⁴³ The *Rasārṇava-sudhākara* defines the *anga* as, *virodhanam nirodhoktiḥ śabdānām ca paraspṛam*⁴⁴ Several mss of the *Nāṭya sāstra* also define *Virodhana* in the similar words⁴⁵ It thus appears that from an early time there have been two distinct views regarding the nature of *Virodhana*, one taking it in the sense represented by Sāgara, Abhinavagupta, Bhoja and Viśvanātha and the other supporting the explanation offered by Dhanañjaya, Śāradātanaya etc

11 *Ādāna* Sāgara quotes the definition of *Ādāna* from the *Nāṭya-sāstra* ⁴⁶ According to this definition *Ādāna* signifies a situation that shows the nearness of the object indicated by the *Bīja*. It shows that the final fruition of the *Bīja* is drawing near. Sāgara illustrates this *anga* from the Act IV of the *Ratnāvalī* by citing the speech of *Vāsa vadattā* who on seeing the conflagration request the king to save *Sāgarikā* kept bound, and the king readily accepts ⁴⁷ The *Nāṭya-darpana* also defines *Ādāna* as , *phala-sāmīpyam* ⁴⁸ Another school of thought represented by the *Dasa rūpaka*, *Bhāva prakāśana*, *Rasārṇava-sudhākara* etc , define *Ādāna* as a recapitulation of the action ⁴⁹

12 *Sādāna* The term *Sādāna* as an *anga* of the fourth Sandhi is found only in the *Nāṭaka-laksana-ratna-kośa*. The *Nāṭya-sāstra* followed by the *Nāṭya-darpana*, and the *Sāhitya-darpana* names the *anga* as *Chādāna* while the *Dasa rūpaka*, *Bhāva-prakāśana*, *Rasārṇava-sudhākara*, read *Chalana*. Sāgara describes this *anga* as an insulting speech, *apamānakṛtam vākyaṃ*, while the *Nāṭya-sāstra* enjoins that insulting speech is to serve a purpose (*kāryārtham*) ⁵⁰ The illustration, cited by Sāgara is from the Act VI of the *Veṇīśaṃhāra* where *Bhīma* after his final triumph returns and from behind the screen asks for the whereabouts of *Draupadī* and refers to the insults she had to suffer in the past ⁵¹ Here the speech of *Bhīma* cannot be taken to be an insulting one though it refers to the past humiliations of *Draupadī*. *Abhinavagupta* makes the point clear and justifies the name *Chādāna* as it covers the insult ⁵² Sāgara's illustration may also be taken in this sense. The *Nāṭya darpana* follows *Abhinava-bhāratī* and defines *Chādāna* as *manyumārjana* ⁵³

The *Dasa-rūpaka* and the *Bhāva-prakāśana* understand *Chalana* simply as insult and the view is recorded in the *Nāṭya-darpana* ⁵⁴ Similarly the *Rasārṇava-sudhākara* defines *Chalana* as *avamānādīkaranam kōryāntam* ⁵⁵ *Viśvanātha*, following the *Nāṭya-sāstra* defines *Chālana* as the suffering

of an insult or the like for the sake of a purpose ⁵⁶ The *Kāvya-mālā* edition of the *Nāṭya śāstra* records a manuscript reading according to which Chalana is *sammoha* due to an insult or a similar discomfiture ⁵⁷ It is interesting to note that the *Nāṭya-darpana* records both the views as opinions of some ⁵⁸ That there were divergent views regarding the implication of this Sandhyanga is evident from the above

13 Prarocanā Sāgara defines Prarocanā as a situation that shows the *saṃhatārtha*, ⁵⁹ but what is exactly meant by *saṃhatārtha* is not clear For illustration Sāgara refers to a verse in the Act VI of the *Jānakī-rāghava* ⁶⁰ where Lakṣmaṇa appears to console Rāma and says that more formidable and young enemies like Kumbhakarna, Indrajit and Kumbha have already been killed and it is the old Rāvana who remains This verse foresees the final victory of Rāma, i.e., the consistency of the final accomplishment is shown here *Samhatārtha* in the definition may thus be taken to mean consistent or coherent purpose to be served Prarocanā may thus be taken to signify a situation that foresees the final end of the play The *Nāṭya-śāstra* defines Prarocanā as *saṃhārārtha pradarśini* which has been explained by Abhinavagupta as, *nirvāhyamānasyārthasya darśikā* ⁶¹ Thus according to Abhinavagupta also, Prarocanā means a situation that shows the desired end which is going to be accomplished The final accomplishment, however, is represented in the last Sandhi Bhoja and Viśvanātha also give the above definition of the *Nāṭya śāstra* ⁶² The *Nāṭya darpana* defines Prarocanā as *bhāvasiddhih* but follows *Abhinava-bhāratī* in its commentary ⁶³ The definition of the *Daśa-rūpa* which seems to be followed by the *Bhāva-prakāśana* and the *Rasārṇava-sudhākara* ⁶⁴ do not differ in sense from that of the *Nāṭya-śāstra* as interpreted by Abhinavagupta

Besides the thirteen *anga* discussed above, the GOS edition of the *Nāṭya śāstra* gives names and definitions of three other *angas* of the Vimarśa-sandhi which are not commented upon by Abhinavagupta They are,—Vyāhāra, Yukti and Vicalana which are defined respectively as, *pra-*

tyaksa-vacanam, savicchadam vacah and *avamānārtha-samyuta* ⁶⁵ On the other hand Dhanañjaya omits Kheda and Pratisedha of the *Nāṭya-sāstra* and admits two new *angas*, Vīdrava and Vicalana defined as, *vadha bandhādī* and *vikatthanā* respectively ⁶⁶ Śāradātanaya, Śingabhūpāla and Rūpagosvāmin follow the *Dasa-rūpaka* in this respect ⁶⁷ All these simply show that the confusion regarding the number and definition of the Sandhyangas is very old Abhinavagupta himself informs us that some authorities omit any of the above thirteen *angas*, ⁶⁸ and maintain that the fourth Sandhi consists of only twelve *angas* ⁶⁹ The *Nāṭya-darpana* also records this view

Dhanika maintains that among the thirteen *angas* of the Vimarśa-sandhi, Apavāda, Śakti, Vyavasāya, Prarocanā and Ādāna are important ⁷⁰ The *Nāṭya-darpana* omits Apavāda from this list ⁷¹

ANGAS OF THE NIRVAHANA-SANDHI

Artha Artha as a name of an *anga* of the last Sandhi occurs only in the *Nāṭaka lakṣana-ratna-kosa* where it is defined as an allusion to the main theme ¹ In this sense it is not different from the Sandhi of all other authorities including Bharata Sandhi has been defined in the *Nāṭya-sāstra* as the coming up of the Bija sown in this Mukha-sandhi ² *Pradhānārtha* of Sāgara may be taken to mean the Bija of Bharata's definition The definitions offered by other authorities do not differ in sense from that of the *Nāṭya-sāstra* ³ The illustration cited by Sāgara is said to be taken from the *Mārīca-vañcitaka* ⁴ Here Lakṣmaṇa requests Rāma to enter Lankā and accept the hospitality of the citizens The killing of Rāvana and the recovery of Sītā appear to constitute the *pradhānārtha* of the play which has been indirectly hinted at in the portion, cited as illustration

2 Grathana Grathana according to the *Nāṭya-sāstra*, as followed by Sāgara, Viśvanātha and Bhoja, is a reference

Gunacandra, however, restrict this censuring to one's own self only ¹⁵ For illustration Sāgara refers to the situation in the *Venī-samhāra* (Act IV) where Bhīma censures Duryodhana and Duhśāsana, and begs Yudhishthira for leave to tie up the braid of Draupadī with his hands, tinged with the blood of the chief enemy ¹⁶ Bhoja also refers to the same situation for illustration ¹⁷ Dhananjaya understands this *anga* as mutual conversation simply ¹⁸ and the view has been referred to in the *Nāṭya-darpana* as the opinion of some ¹⁹ The *Bhāva-prakāśana* accepts both the above views ²⁰

5 Dyuti (Kṛti) Dyuti according to Sāgara is the removal of the torment produced by jealousy or that of the jealous and torment ²¹ Bhoja defines this *anga* as the removal of jealousy and anger and a manuscript of the *Nāṭya-śāstra* supports this definition ²² The sense of the illustration, a single sentence, cited by Sāgara from the *Kāmadattāpūrṇa* ²³ is not clear Sāgara's view on this *anga*, however, has been referred to in the *Nāṭya-darpana*, as the opinion of some ²⁴ The *Nāṭya-śāstra* as interpreted by Abhinava, defines Dyuti as the appeasement of anger etc ²⁵ Excepting the *Nāṭya-śāstra*, *Nāṭika-lakṣana-ratna-kosa* and *Śṛṅgāra prakāśa*, all other works read the name of the *anga* as Kṛti A manuscript of the *Nāṭya śāstra* also uses the term Kṛti instead of Dyuti ²⁶ The *Daśa-rūpaka* defines Kṛti as *labdhārthasamanam*, ²⁷ i.e., peace due to the attainment Kṛti may also imply the confirmation of the thing attained, as it appears from the *Avaloka* ²⁸ The *Bhāva-prakāśana* also gives these two implications of Kṛti ²⁹ The *Sāhitya-darpana* quotes the definition of Kṛti from the *Daśa-rūpaka* and illustration from the *Avaloka* verbatim ³⁰ The *Nāṭya-darpana* gives a quite new definition of the *anga* as *kṛtāḥ kṣemam*, i.e., the maintenance of the result attained ³¹ This definition does not differ in sense from that of the *Daśa-rūpaka* as interpreted by Dhanika The *Nāṭya-darpana* further informs us that some substitute Dyuti for Kṛti and define it as, *prāptasya prāṭikulyasamanam* ³²

6. Prasāda According to the *Nāṭya-śāstra*, as followed by Abhinavagupta, Sāgara and Bhoja, Prasāda consists in

a propitiatory speech or situation ³³ Both Abhinavagupta and Sāgara cite the same speech of Vāsavadattā for illustration from the *Ratnāvalī* (Act IV) where she propitiates Sāgarikā and dresses her with ornaments ³⁴ Abhinavagupta informs that some read this *anga* just after Dyuti, ³⁵ as is actually done in the *Nāṭaka-laksana* The *Nāṭya darpaṇa* names an *anga* Upāstī and defines it as *sevā* which is *para-prasatti-heturvyāpārah*, but informs us that some recognise Prasāda instead of Upāstī ³⁶ Thus, some sort of propitiation is the main element of Prasāda and this is the opinion of all other theorists ³⁷

7 Ānanda All the theorists agree with Bharata in defining Ānanda as the attainment of the desired object ³⁸ Abhinavagupta very aptly remarks that the name is Ānanda as it gives joy ³⁹ Abhinavagupta and Sāgara cite the same illustration from the *Ratnāvalī* (Act IV) where the king gladly accepts the offer of Vāsavadattā, i.e., the hand of Sāgarikā ⁴⁰

8 Samaya Samaya has been taken in the *Nāṭya-śāstra*, *Śṛṅgāra prakāśa*, *Dasa-rūpaka*, *Nāṭya darpaṇa*, *Sāhitya-darpaṇa* etc., as the disappearance of misery ⁴¹ But Sāgara defines it as the end of opposition, *virodha-śamanam*, and illustrates it by quoting from the Act IV of the *Ratnāvalī* the speech of Vāsavadattā where she herself presents Sāgarikā to the king and requests to treat her affectionately ⁴² Thus by *virodha śamanam*, Sāgara also means a situation which depicts the disappearance of troubles for principal characters

9 Anuyoga The term Anuyoga denoting a Sandhyanga is used only in the *Nāṭaka-laksana-ratna kosa* where it is defined as the searching for the right object ⁴³ For illustration Sāgara cites a speech from the *Samhārāṅka* (last Act) of the *Jānakī-rāghava*, where Rāma eagerly asks Vibhīṣaṇa whether it is a fact that Sītā is unburnt, as he himself fails to see clearly due to the overflow of tears of joy ⁴⁴ That Sītā is safe and that the reunion which is the final end (*kārya*) of the drama is approaching, may be taken as the *yukta kārya* here and Rāma is seeking that From the

above exposition it appears that Anuyoga of Sāgara is the Nirodha of the *Nāṭya-sāstra* and *Nāṭya darpaṇa*, while it is termed as Virodha in the *Bhāva-prakāśana* and Vivodha in the *Dasa-rūpaka* and *Sāhitya-darpaṇa*. The *Nāṭya-sāstra*, as interpreted by Abhinavagupta, defines Nirodha as the search for the final object of desire through reason ⁴⁵. The same has been said about Nirodha in the *Nāṭya darpaṇa* in different words ⁴⁶. The *Dasa-rūpaka* omits *yuktyā* from the definition of the *Nāṭya-sāstra* and says Vivodha is, *kāryamārganam*, this definition seems to be followed by other theorists ⁴⁷.

10 Upagūhana (*Nāṭya-darpaṇa* Parigūhana, *Rasārṇava-sudhākara* Upagūdhā) All the theorists follow Bharata in defining Upagūhana as the occurrence of something marvellous or wonderful ⁴⁸. This is considered to be an important characteristic of the concluding portion of a drama and the point has already been elaborately discussed in connection with the Nirvahana-sandhi. Sāgara illustrates this *anga* ⁴⁹ by referring to the concluding portion of the *Veṇī saṃhāra* where Kṛṣṇa describes how a marvellous situation is going to be created as all sages, generals, princes of different dynasties and even Vyāsa, Vālmīki and Paraśurāma themselves are coming to celebrate the coronation of Yudhiṣṭhira.

11 Bhāṣana. According to Sāgara, Bhāṣana is a statement of conciliation etc ⁵⁰. The *Nāṭya-sāstra* also means the same when it says that Bhāṣana is the statement accompanied by conciliation or gifts or the like ⁵¹. Other theorists also understand this *anga* as acquisition of honour, or conciliatory statement or praise ⁵². Both Abhinavagupta and Sāgara, for illustration refer to the same situation from the *Ratnāvalī* (Act IV) where Vasubhūti praises Vāsava-dattā, as she herself gives Sāgarikā to the king ⁵³. Abhinavagupta rightly points out that Samgraha of the Garbhāsandhi also bears the same characteristics as Bhāṣana and maintains that as the latter is compulsory in the Nirvahana sandhi, it is enumerated here ⁵⁴. The *Nāṭya-darpaṇa* also maintains that the use of this *anga* is compulsory in the last Sandhi ⁵⁵.

12 *Pūrvavākya* The definition of the *Pūrvavākya*, as given in the *Nāṭya-sāstra* and commented upon by Abhinava gupta, signifies that this *anga* consists in the disclosure of the main purpose, proposed (evidently in the *Mukha-sandhi*) to be served ⁵⁶ Sāgara also seems to mean the same when he says that *Pūrvavākya* is the disclosure of the *Bīja* ⁵⁷ As an illustration Sāgara cites the speech of Bhīma from the *Venī-samhāra* (Act VI) where he says to the maid “Where is Bhānumatī? Now let her insult the wife of the Pāndavas” ⁵⁸ The reference is directly to the insult of Draupadī by Bhānumatī, reported to Bhīma by the maid in the *Mukha-sandhi*. This gives rise to a confusion as to the suitability of the illustration as the above does not contain any reference to the *Bīja* ⁵⁹ But the speech of Bhīma really refers in a covert way to the total annihilation of the Kauravas and the victory of the Pāndavas which is the *Phala* of the drama. Moreover the prose portion quoted by Sāgara is a part of the whole speech of Bhīma and is immediately preceded by a verse (*krstā yenāsi etc*) where the killing of both Duryodhana and Duḥśāsana has been referred to.

The *Dasa-rūpaka* defines the *anga* as the sight of the *Kārya* and in this respect is followed by the *Nāṭya-darpana* and the *Bhāva-prakāśana* ⁶⁰ The *Sāhitya-darpana* follows the definition of the *Nāṭya-sāstra* ⁶¹ The *Nāṭya-darpana* further informs that some authorities understand *Pūrvavākya* as a statement similar to that made in the *Mukha-sandhi*, etc ⁶²

13 *Kāvya-samhāra* Sāgara defines *Kāvya-samhāra* in the words of the *Nāṭya-sāstra* as the granting of the boon and obtaining of the desired end ⁶³ The definition of other authorities also do not differ in sense from that of the *Nāṭya-sāstra* ⁶⁴ For illustration Sāgara refers to the verse *Krodhāndhaś sakalam* etc, from the concluding portion of the *Venī-samhāra* where Yudhiṣṭhira says that he has already obtained all the desired ends in reply to Vāsudeva’s question, “What more do you wish” ⁶⁵ It is a convention that towards the conclusion of a Sanskrit play some senior or noble character or the main helper of the hero, as the case may be, asks the hero a question like, *kim*

te bhūyah priyam usakarom. The hero in reply expresses his full satisfaction and in many cases gives a list of attainments. This portion of the play is designated as Kāvya-samhāra and marks the termination of the dramatic business of a play and also is invariably followed by the Praśasti.

14 Praśasti Sāgara following the *Nāṭya sāstra* says that Praśasti is the end of the play and consists of a prayer for the welfare of the king, the Brāhmaṇas and cows etc.⁶⁶ For illustration, the concluding verse from the Rāghavā-bhyudaya is quoted.⁶⁷ This is the conventional ending of a Sanskrit play and as a Sandhyanga, Praśasti should be used compulsorily. The *Nāṭya-darpana* enjoins that Kāvya-samhāra and Praśasti are compulsory *angas* and the latter also forms a part of the play.⁶⁸ Praśasti is always written in verse.

The above fourteen *angas* of the last Sandhi are generally held to be equally important.⁶⁹ The *Nāṭya-darpana* rightly restricts the use of Sandhi, Niroda, Grathana, Pūrvabhāva, Kāvya-samhāra and Praśasti in the Nirvahana-sandhi only.⁷⁰

The Kāvya-samhāra is generally found to be concluded with such speech of the hero as *atah param api priyam asti*, and then in many cases a list of his achievements also is found to be put in his mouth. In many printed texts of Sanskrit plays the term Bharata vākya is found to be prefixed to be benedictory verse (Praśasti) just after the *anga* Kāvya-samhāra. In some cases the term is found to be appended to the introductory speech itself of the Praśasti as *tathāpyadam astu bhārata-vākya*.⁷¹ The term in such cases is included in the speech.⁷² This particular term has given rise to a confusion. Now-a-days the Praśasti verse itself is known to be the Bharata-vākya. The most interesting point is this that the term Bharata-vākya is not found in any of the renowned works on dramaturgy like the *Nāṭya-sāstra* with *Abhinava bhāratī*, *Nāṭaka lakṣaṇa ratna kāśa*, *Dāśa rūpaka*, *Bhāva prakāśana*, *Rasāraṇava-sudhākara*, *Sāhitya darpana* etc. Rāghava-bhaṭṭa seems to observe that the Praśasti is meant for the recitation by a member of the dramatic troupe.⁷³

(Bharata i.e. Nata) and as such, it is called Bharata-vākya. The Praśasti, the last and obligatory Sandhyanga cannot be taken to be recited by any character of the play concerned. Technically the play ends with the Kāvya-samhāra after which none of the participants in acting can be regarded as a character of the play, and the Praśasti is recited by a Naṭa or Naṭas (Bharata) on behalf of the troupe. Śivarāma in his commentary on the *Nāgānanda* says that the Praśasti itself is Bharata-vākya and the Naṭa is to recite this as there is no scope for any character to do the same after the play is over. Dr K. K. Datta Shastri thus rightly suggests that the Bharata-vākya prefixed to the Praśasti-verse is simply a stage-direction. It is neither an *anga* of the last Sandhi nor can it be appended to the last speech as done by some editors.

NUMBER, NAME AND DEFINITIONS OF THE SANDHYANGAS

There has been a long standing confusion regarding the number, name and definitions of the Sandhyangas. Like all other theorists Sāgara maintains that the number of the Sandhyangas is sixtyfour,¹ but following the *Nāṭya-śāstra* he himself has described sixtyfive Sandhyangas. Abhinavagupta, the great commentator of the *Nāṭya-śāstra*, also does the same.² The *Nāṭya-śāstra*, as it has come down to us, cannot help much in the matter. It distinctly says that the number of the Sandhyangas is sixtyfour,³ but enumerates and defines sixtyfive of them. It has also been shown above that three extra *angas* of the Vīmarsa-sandhi have been recognised and defined in the GOS text of the *Nāṭya śāstra* but Abhinavagupta omits them.⁴

There is no controversy regarding the number of *angas* of the first, second⁵ and the last Sandhis. Abhinavagupta seems to be in favour of accepting twelve *angas* of the fourth Sandhi,⁶ though the view in another place has been referred to as maintained by some in the *Abhinava-bhārati* itself.⁷ The *Nāṭya-darpana* records a view that admits twelve *angas*

of each of the third and fourth Sandhi⁸ Broadly speaking there are two views regarding the number of the *angas* of the third Sandhi The *Daśa-rūpaka*, followed by the *Bhāva-prakāśana*, *Rasārṇava-sudhākara* and the *Nāṭaka candrikā* assigns twelve *angas* to this Sandhi, while in the *Nāṭya-śāstra*, as interpreted by Abhinavagupta and Sāgara, the number is thirteen The *Nāṭya-darpana* and the *Sāhitya-darpana* follow this view Besides the *Abhinava bhārati*, *Nāṭaka laksana-ratna-kośa* and *Śrngāra-prakāśa*, the *Nāṭya-darpana* and *Sāhitya-darpana* may be said to be close followers of the *Nāṭya-śāstra* so far as the Sandhyangas are concerned The first group of works omits Prārthanā from the list⁹ Similar controversy regarding the acceptance of the Ākṣepa (Utkṣiptam) as an *anga* has also been noted before

Abhinavagupta fails to assert which one of the sixty five Sandhyangas, explained by himself, is to be dropped so that the total number becomes sixty four He records a view that omits Praśasti, as it is not included in the subject matter of the play¹⁰ Viśvanātha also informs us that some omit Prārthanā of the third Sandhi, to make the total number sixty four and some omit Praśasti for the same purpose¹¹

All the theorists of Indian dramaturgy and the commentators of plays are of opinion that the total number of Sandhyangas is sixty four The view had its origin in the dim past and can be taken as one of Bharata, no matter whether the term Bharata signifies a sage or the *nata sampradāya* of the day, as taken by many¹² The present *Nāṭya śāstra* is the product of a long tradition and when it came to be codified, it acquired a religious sanctity But even after its codification the dramatic literature went on developing and new situations and moods came to be depicted in those works, all of which certainly could not be explained by the earliest terminology and definitions of the Sandhyangas So, new terminology and definitions of the Sandhyangas evolved, but always there was a persistent endeavour to keep the total number sixty four

In the expositions of the respective Sandhyangas it has

been shown that there are divergent views regarding their names and definitions. Moreover, some of the names of the *angas* of the Pratimukha-sandhi (Vilāsa, Vīdhūta, Narma, Narmadyuti) show that they were evolved, mainly for the analysis of love-plays. But the attempt of the later theorists and critics to make them suit in dramas with other sentiments depicted in the second Sandhi, resulted into twists of definitions of the *Nāṭya-śāstra*. So far as the Sandhyangas are concerned, the text of the *Nāṭya-śāstra* as followed by Sāgara is essentially similar to that followed by Abhinavagupta. It has been shown in respective places that where the readings of the *Nāṭaka lakṣaṇa ratna kosa* do not agree with that accepted by Abhinavagupta, Sāgara finds support from manuscript readings recorded in the GOS text or from the views referred to by Abhinavagupta¹³. That long before Sāgara, Abhinavagupta, Dhanañjaya and Rāmacandra-Guṇacandra, different versions of the Sandhyanga-portion of the *Nāṭya śāstra* evolved is evident from the divergent views held and referred to in their works, (as noted above in respective connections) and also from the variant readings of the manuscripts of the *Nāṭya-śāstra* itself. Sāgara followed the text of the *Nāṭya-śāstra* that was available to him and evidently in that text there were names and definitions of sixty five Sandhyangas in spite of the well-established view that their number is sixty four.

APPLICATION OF THE SANDHYANGAS

Sāgara himself says nothing explicitly regarding the problems whether the Sandhyangas are to be used in the plays in the same order as they are enumerated and whether one *anga* of a particular Sandhi can be used in another Sandhi also. So far as the first problem is concerned, Sāgara seems to maintain that the Sandhyangas need not necessarily be used in a play according to the order of their enumeration. This can be shown from the passages he cites for illustration from the Act I only of the *Veṇī-saṁhāra*¹.

Abhinavagupta clearly states that no order is required to be maintained in the use of the *angas* of a particular Sandhi and refutes the theory of Udbhata and others who hold that the *angas* of a Particular Sandhi should be used in due order and in that Sandhi only ² According to Abhinavagupta an *anga* of a particular Sandhi can be used in another Sandhi also ³ He further states that if the Sandhyangas occur one after another in due order, then Sandhyantaras and Lāsyaṅgas etc, cannot be used at all ⁴ From this remark it is evident that according to Abhinavagupta Sandhyangas are neither the subdivisions of Sandhis nor the Sandhis are mere combinations of Sandhyangas arranged in an order, there are other elements to be used along with the *angas* in a Sandhi

Śāradātanaya and Śingabhūpāla maintain that no order is to be maintained in using the Sandhyangas in a play ⁵ The *Nāṭya-darpana* also maintains the same opinion and enumerates the Sandhyangas in a different order than the *Nāṭya śāstra* The *Daśa rūpaka* like the *Nāṭaka-lakṣana ratna kośa* keeps mum, but Dhanika seems to support the view of Abhinavagupta as is evident from the illustrations he cites ⁶

Among the commentators it is Rāghava-bhaṭṭa who specifically states that the Sandhyangas may be used in a play by altering the order in which they are enumerated and all the Sandhyangas need not be used in a play ⁷ Kāṭayavema also gives no stress on their order, as is evident from his commentary on the *Mālavikāgnimitra* ⁸ Thus the view of Udbhata, as referred to by Abhinavagupta, finds no support either from the theorists or from the commentators like Rāghava-bhaṭṭa and Kāṭayavema

The view of Abhinavagupta and Rāmachandra regarding the problem whether an *anga* assigned to a particular Sandhi can be used in another Sandhi or not, has been discussed above Abhinavagupta, however, maintains that some of the *angas* of some Sandhis necessarily and naturally belong to those Sandhis only ⁹

The text of the *Nāṭaka-lakṣana ratna-kośa* on this point is not clear It states *sammīśrānyapī dvī-trī-samkhyā-yuktāni anantarasandhitesu bhavantiyētāni rasa-bhāvāpekṣayā* ¹⁰ It is

difficult to find out from this *sūtra*-like cryptic statement what Sāgara exactly means. In support of this statement Sāgara, however, quotes two easily intelligible verses, attributed to Ācārya, i.e., Bharata. The verses actually occur in the *Nāṭya-śāstra*.¹¹ The first one of these two verses means that poets considering Rasa and Bhāva should use the *angas* in a drama according to the Sandhis. The second verse according to Abhinavagupta means that one *anga* assigned to a particular Sandhi may be used in another Sandhi and that an *anga* belonging to a particular Sandhi may be used there twice or thrice,¹² and also that a single *anga* may serve the purpose of the two or three *angas*.¹³ In the light of this explanation of the two verses of the *Nāṭya-śāstra*, quoted in support of the above statement of Sāgara, the statement itself may be taken to mean that according to the exigencies of Rasa and Bhāva (*rasabhāvāpekṣayā*) *angas* of a particular Sandhi may be used in other Sandhis (*samśrāṇyapī, anantara-sandhiteṣu*) and that a single *anga* may be used twice or thrice, or a single *anga* may serve the purpose of two or three *angas* (*dvitri-samkhyā-yuktam*). In actual practice also some of the *angas* are seen to be used more than once in a drama. The *Nāṭya-darpana* points out that Sampheṭa and Vidrava in the *Vem-samhāra* and Vilāsa in the *Ratnāvalī* have been used more than once.¹⁴

Sāgara enjoins that these sixty four Sandhyangas should be used by poets in Nāṭakas.¹⁵ This may be taken to be a general rule based on *yathā sandhi* etc., of the *Nāṭya-śāstra*, quoted in the *Nāṭaka-lakṣana ratna-kośa*.¹⁶ From this it cannot be concluded that according to Sāgara each and every Nāṭaka should contain all the *angas*, as no attempt has been made in the *Nāṭaka-lakṣana-ratna kośa* to locate all the *angas* in a single Nāṭaka. Abhinavagupta also maintains that all the *angas* may be used in a drama but not as a rule.¹⁷ This is also the opinion of Sārādātānaya. Among the theorists only Vidyānātha and Śiṅgabhūpāla illustrate all the sixty four Sandhyangas, each from a single work. Vidyānātha, truly speaking, to illustrate the rules of dramaturgy, writes a novel Nāṭaka in five Acts

co-related to five Sandhis depicting the career of his patron Pratāparudra, upto his coronation. The drama itself is practically a part of the work *Pratāparudrayaśobhāsana Śingabhūpāla*, however, illustrates sixty four Sandhyangas from the Bālarāmāyaṇa and proudly declares his achievements.¹⁹

Among the commentators Dhundirāja is the single person in his class to point out all the Sandhyangas from a single drama, the *Mudrārāksasa*. The very nature of the Sandhyangas shows that all of them cannot be used in a single drama of normal type. The *angas* like Narma and Narmadyuti, intimately related to the Śṅgāra-rasa according to the *Nāṭya-śāstra*, cannot be comprehended to occur in a play like the *Mudrā rākṣasa*. Logically speaking, no hard and fast rule can be formulated regarding the use of the Sandhyangas, and this is the standpoint of the *Nāṭya-śāstra* itself. To sum up, according to Indian dramaturgy all the *angas* of each Sandhi need not be used, neither they are to be used in a particular order nor all of them are to be confined to the particular Sandhi to which they are assigned.

III

NECESSITY AND NATURE OF THE SANDHYANGAS

Sandhyangas are generally regarded as subdivisions of Sandhis and the subdivisions of each Sandhi are understood to have formed the Sandhi concerned.¹ But in the foregoing discussion² it has been shown that Sandhis are meant for a structural analysis of the plot and the Sandhyangas only do not form a Sandhi.³ If the *angas* of a particular Sandhi are regarded as its subdivisions, they cannot be logically expected to occur in another Sandhi which they actually do and this is accepted both in theory and practice, as shown above. So, strictly speaking Sandhyangas cannot be treated as the subdivisions of Sandhis. Dr. Raghavan rightly remarks that the Sandhyangas indicate so many points in the unfoldment of a story or action.⁴ In the *Nāṭya-śāstra* they are really treated as but different

moods and situations which help the expansion of the plot and leads the entire action to its logical conclusion

The *Nāṭya-śāstra* maintains that the Sandhyangas serve sixfold purposes, other authorities also generally accept this view⁵ Following the commentary of Abhinavagupta⁶ it may be stated that the Sandhyangas help the gradual expansion of the plot to evoke the desired Rasa and rouse the interests of the audience Through Sandhyangas, the poet can conceal what ought to be done so, and a known story can be so modelled as to create suspense and wonder by giving it a new form The *angas* also contribute to the expansion of that which is more essential for the delineation of the Rasa No conscious attempt should be there on the part of the poet to use them, that may spoil the very purpose of the Sandhyangas Like the Alankāras their use should be *prayatnāntarānapeksa* All these have been very aptly and precisely stated in the *Nāṭya darpana*⁷ According to the *Nāṭya-śāstra*, as followed by the *Nāṭaka-lakṣana-ratna kośa* the Sandhyangas should be used considering the exigencies of the Rasa and Bhāva⁸ The *Dhvanyāloka*⁹ enjoins that the Sandhis and Sandhyangas are to be used in a way so that they can contribute to the desired Rasa and not only to observe faithfully the precepts of the *Śāstra* Abhinavagupta bitterly criticises the introduction of a love scene (*vilāsa*) between Duryodhana and Bhānumatī in the *Veṇī saṁhāra*, as it is out of place there¹⁰ In the light of the above discussion, Sandhyangas cannot be considered as “having no real value” and their definition and classification also are not without any “substantial interest”¹¹

That the theory of Sandhis and Sandhyangas was overdeveloped, is a fact This becomes apparent when the entire scheme is taken into account with all the divergent views on their number, name and definition There were also schools of thought which did not follow Bharata closely At least one such school has been referred to in the *Bhāva-prakāśana*,¹² where Subandhu has been credited with a novel theory of Sandhis The name of Drauhini,

is also associated with this theory¹³ It groups the Nāṭakas into five types of Pūrṇa, Praśānta, Bhāsvara, Lalita and Samagra Their mutual difference lies in the nature and number of the Sandhis contained by each class No trace of this theory is found in the *Nāṭya sāstra* and the Sandhis of Subandhu, as represented in the *Bhāva-prakāśana* have got no similarity with those of the *Nāṭya-sāstra* This is altogether a separate theory and the *Rasārṇava-sudhākara* summarily dispenses with it as unsatisfactory and unrecognised by Bharata¹⁴

Māṭṛgupta's view on Sandhis and the theory of Anusandhis of Lollata have already been discussed Then there is the Daśā-theory which is referred to and refuted by Abhinavagupta¹⁵ This theory mainly divides each Avasthā into three Sthānas, *upakrama*, *upasamhāra* and *madhya* each of these Sthānas has been divided into five Daśās (stages) Ārambha, Yatna etc Thus there are fifteen Daśās in every Avasthā and altogether seventy-five Daśās in a drama The theory is undoubtedly of post-Bharata origin and rejected by Abhinavagupta

From the above, it is evident that structural analysis of plays attracted the attention of many a scholar in an early age in India As a result there arose different theories and views There was also a tendency to remodel and simplify the views of Bharata as was actually done by Subandhu and Māṭṛgupta The Daśā theory, the Sandhyantaras¹⁶ and the Anusandhis of Lollata undoubtedly point out a drift towards over elaboration There were also some authorities who tried to stick to the principles laid down by Bharata and Sāgara belongs to this group, but he pays due respect to other *pūrvācārya*s, specially to Māṭṛgupta

Another interesting tendency of grouping can be mentioned in this connection Abhinavagupta refers to a view that makes no difference between the Laksanas and Sandhyangas¹⁷ Dandin goes a step further and considers the Sandhyangas, Vṛttyangas and Lakṣaṇas as Alankāras¹⁸ Dr Raghavan rightly remarks, "Alankāra in Dandin is a wide

berth which can conveniently accommodate these and many more”¹⁹ From the standpoint of dramaturgy it may be said that the Sandhyangas as different moods and situations contributing to the progress and forming parts of the dramatic action cannot be brought under Alankāras, the poetical embellishments

CHAPTER VI

SANDHYANTARAS

Sāgara omits the theories of Anusandhi and Daśā, both of which are referred to and rejected by Abhinavagupta, but treats the Sandhyantaras in details. The GOS edition of the *Nāṭya-sāstra*, gives the names of twenty-one Sandhyantaras and the editor notes that some of the manuscripts enumerate them in the earlier part of the chapter.¹ The KSS edition enumerates them in the earlier part of the chapter (XXI 49-51). Abhinavagupta gives only a short exposition on the nature and utility of the Sandhyantaras but neither the *Nāṭya-sāstra* nor Abhinavagupta makes any attempt to define and illustrate them. Dhanañjaya and Viśvanātha clearly avoid the topic. Bhoja does not define the Sandhyantaras but illustrates each of them.² The *Nāṭya-darpana* at the end of the first Viveka refers to these, as according to the view of some and enumerates them.³ The *Bhāva-prakāśana* also simply gives a list of twenty-one Sandhyantaras.⁴ Chronologically speaking then, so far as the available texts are concerned, it is the *Nāṭaka-lakṣana-ratna-kosa* first that defines and illustrates each of them. The *Rasārnava-sudhākara* with its close follower the *Nāṭaka-śāstrīkā* also, gives a detailed account of the Sandhyantaras with definitions and illustrations.⁵ *Saṅgīta-dāmodara* also gives the names of the Sandhyantaras and there they are called the Pradeśas of the Sandhis, as in the *Nāṭaka-lakṣana-ratna-kośa*.⁶

Sāgara maintains that these twenty one Pradeśas (situations, points) of the Sandhis occur in a play to serve some purpose and for the proper delineation of the plot, as many of them as are required may be used within the Sandhis.⁷ Thus, there is no hard and fast rule regarding the use of the Sandhyantaras. Śiṅgabhūpālā also opines that unlike the Sandhyangas any one of these twenty-one

can be used anywhere within the Sandhis whenever necessary and without any restriction ⁸

Sāgara says nothing definite regarding the utility of the Sandhyantaras. The *Nāṭya-sāstra* seems to indicate that the necessity of these twenty-one lies in the role of their connecting the *angas* of the Sandhis ⁹. The *Rasārnava-sudhākara* also maintains that they are to prevent the looseness in the use of the Sandhyangas and the *Nāṭaka candrikā* repeats the same ¹⁰.

Abhinavagupta himself gives little importance to the Sandhyantaras. He refers to two views regarding the purpose served by them in a drama. He informs us that according to some the Sandhyantaras fill up the gaps between the Sandhyangas and thus they are primarily related to the *angas* ¹¹. Others, as stated by Abhinavagupta, maintain that they are but varieties of the Sandhyangas like Upakṣepa etc., each of which may be of different varieties ¹². A single *anga* Upakṣepa has been shown as of different variety in different drama. It is *krodhātma* in the *Veni-samhāra*, *bhayātma* in the *Rāmābhyudaya*, *svapnarūpa* in the *Pratimāniruddha* and *hetvavadhāranātma* in the *Udāttarāghava* ¹³. Thus the Sandhyantaras have, according to this view, got no separate entity besides the Sandhyangas, they are but to indicate the special marks of the latter group of sixty-four. Abhinavagupta himself understands them as nothing more than the Vibhāva, Anubhāva and Vyabhicāribhāva, they are the causes of brightness (*ujjvalatvāhetu*) of the Prayoga (dramatic performance) ¹⁴. Abhinavagupta further says that the Sandhyantaras occur in all types of plays and as they can be easily discerned they need not be illustrated ¹⁵. Thus, Abhinavagupta neither rejects the Sandhyantaras altogether, nor attaches much importance to them. The *Daśa-rūpaka* maintains that they may be covered by the Alankāras or Vyabhicāribhāvas ¹⁶ and as such, require no separate treatment. Following the *Abhinava bhāratī*, the *Nāṭya-darpana* also maintains that the Sandhyantaras require no elaborate treatment, as some of them (Sāma etc.) are identical with the Sandhyangas, some (Matī etc.) are Vyabhicāri-bhāvas,

some (Dūta, Lekha etc) are but the very incidents of the plot of the play, while others are but the varieties of Upaksepa etc ¹⁷ Thus, excepting Sāgara, Bhoja and Śinga bhūpāla, none of the authorities takes any interest in the definitions and illustrations of the Sandhyantaras

There is a general agreement among the different lists of twenty one Sandhyantaras found in different works excepting minor variations Sāgara and Śubhankara read Dhī, Rujah and Upadhī instead of Hrī, Ojas and Lekha of the *Nāṭya-sāstra* The *Rasārnava-sudhākara* also reads Dhī The *Bhāva-prakāśana* enumerates both Upadhī and Lekha and omits Dhī or Hrī It reads Hāsa instead of Sāhasa of others

Sāgara further states that into the Sandhis there may be introduced aerial voice uttered by a celestial person and the reading of letters and in support of his statement quotes an anonymous authority ¹⁸ Again after discussing the four Patākāsthānas, Sāgara states, *svapnodūtah nepathyākāsavacanam lekhitānyanantara sandhisu kathyante* ¹⁹ Svapna and Dūta have been included by Sāgara in the list of the twenty-one Dr Raghavan points out ²⁰ that this line of the *Nāṭaka-laksanaratna kośa* seems to be a reference to the view of Mātrgupta, as quoted by Rāghavabhatta in the *Arthadyotanikā* Rāghavabhatta says *ukto mātrguptācāryaḥ svapno dūtasca lekhasca nepathyoktistatharva hī/ākāśa vacanam ceti jñeyā hyantara-sandhyayah* ²¹ This gives us another important information that among the ancient authorities on the subject Mātrgupta also accepts the Sandhyantaras Excepting Nepathyokti and Ākāśa-vacana, other names given in the above verse of Mātrgupta, occur also in the list of the *Nāṭya-sāstra* It is interesting to note that the number of the Sandhyantaras like that of the Sandhyangas, also went on increasing and Sāgara takes into account at least twenty four of them including Lekhyokti, Nepathya-vacana and Ākāśa-vacana from different sources The Upadhī found in the lists of the *Nāṭaka-laksana*, *Bhāva-prakāśana* and *Saṅgita dāmodara* is found neither in the *Nāṭya sāstra* nor in any other text The Dhī is found as a variant of the Hrī in one manuscript ²² The first

anonymous authority cited by Sāgara does not refer to Māṭṛgupta whose view, however, has also been recorded in the *Nāṭaka-lakṣana*. Māṭṛgupta accepts Nepathyokti and Ākāśa-vacana as two separate Sandhyantaras. Thus Sāgara had before him another authority excepting Māṭṛgupta who counted Ākāśa-vacana as a Sandhyantara.

From the treatment of the Sandhyantaras by most of the authorities, as discussed before, it appears that the theory was not given much importance to in the face of the more elaborate scheme of the Sandhyangas. Śingabhūpāla maintains that some Ācārya approves of their utility *ācāryā-ntara-sangatyā camatkāro vīdhīyate*²³. The *Nāṭya-darpana* also expressly states that the Sandhyantaras are taken into account by some theorists only²⁴. These factors tend to support the assumption that the Sandhyantaras are post-Bharatan²⁵. But neither Abhinavagupta nor any other authority gives any such hint. Abhinavagupta accepts them as Bharatan without any suspicion, as it appears from his commentary. The above statements of the *Nāṭya-darpana* and *Rasārnava-sudhākara* may simply mean that some theorists do not approve of any utility of the Sandhyantaras while some attach importance to them. It is also a fact that all the topics of the *Nāṭya-sāstra* are not equally treated by each and every later authority.

The *Nāṭya-sāstra* gives no definition of the Sandhyantaras and this also cannot be taken to be an indication of their post-Bharatan origin. Perhaps no necessity was felt to define these common features of plays, as maintained by Abhinavagupta. Their definitions gradually took shape in the hands of later authorities.

Sāgara himself in most cases gives only the synonyms of the names of Sandhyantaras while explaining²⁶ them and these are in no sense can be called as definitions. The Dāna has only been illustrated²⁷ and a curious explanation has been given to Māyā as fraud planned by the demon Maya to deceive the gods, while for illustration a situation is referred to from the *Sugrīvānka*, where false Hanumat has been used against Sugrīva²⁸. Sāgara, however,

cannot be credited as the first authority to explain and illustrate the Sandhyantaras, as he himself refers to other's views in this matter. He defines Rujā as physical pain caused by blow etc., and then says that others include even the sight of an evil omen causing mental anguish in Rujā.²⁹ The definitions of Sandhyantaras given in the *Rasārnava-sudhākara* on the other hand, are fuller and in most cases have got no apparent similarity with those found in the *Nāṭaka-lakṣaṇa*. Sāgara's treatment of these twenty-one thus seems to represent an early stage in the development of their definitions which took a definite form by the time of Śiṅgabdhūpala, i.e. 14th century A.D.

It has been pointed out above that Rāghavabhaṭṭa quotes the view of Māṭṛgupta to support that the Nepathya vacana is a Sandhyantara. But at least in ten cases the said commentator, while pointing out other Sandhyantaras, quotes their definitions from the *Rasārnava-sudhākara*.³⁰ The quotation concerned from the text of Māṭṛgupta, as given above, only enumerates some Sandhyantaras but gives no definition. As Nepathya-vacana and Ākāśa bhāṣita have not been taken into account as Sandhyantaras in the *Rasārnava-sudhākara*, Rāghavabhaṭṭa gives no definition of them. From this it may be supposed that Māṭṛgupta himself also did not define the Sandhyantaras. Probably their definitions began to take shape after Māṭṛgupta and did not reach to a final stage even upto the time of Sāgara.

At present, however, there is nothing to prove conclusively that the Sandhyantaras were not included in the original *Nāṭya-śāstra* and that some other seer formulated them. If they were included in the *Nāṭya-śāstra* after Māṭṛgupta we could have found the names of Ākāśa-vacana and Nepathyokti in the list given there. It can thus be accepted unhesitatingly that the Sandhyantaras were there in the *Nāṭya-śāstra* at least before Māṭṛgupta. Māṭṛgupta took up the Sandhyantaras from the *Nāṭya-śāstra* and increased their number at least by two, Nepathya-vacana and Ākāśa vacana. We, of course, know nothing definite about Māṭṛgupta's opinion regarding the purpose served by the Sandhyantaras in a play.

CHAPTER VII

PATĀKĀSTHĀNAKA

Patākāsthānaka is a dramatic artifice to foreshadow future events. It signifies particular spots in the body of the theme of a play where an equivocal speech or situation suggests, indicates or brings on, or helps to bring on a coming event. Sāgara describes the Patākāsthānaka as

yatrānyasmimścintyamāne tallingo'nyah prayujyate /

*āgantukena bhāvena patākāsthānakam tu tat ||*¹

The *Nāṭya-sāstra* (GOS) reads the first *pāda* of the verse as *yatrārthe cintite'nyasmim*, but the reading of the *Nāṭya-laksana-ratna kośa* is found in a ms.² By *āgantuka-bhāva* Sāgara understands Vyabhicāribhāva. Thus, according to Sāgara, that is Patākāsthānaka, where something is being thought of but some other things having the same characteristics (*tallinga*) is indicated or introduced through a Vyabhicāribhāva. For illustration, Sāgara refers to the *Dasarathānka* and says *daśaratho rāmasya rājye cintyamāne bharatasya rājyam tallinga-jātamitī visādenāgantukena vyabhicārīnā bhāvena grhītaḥ paṭhati ramo'pi gacchatu vanamityādi*.³ But this interpretation of Sāgara is quite novel and is not accepted by any other theorist. There may be a change of Bhāva in the acting of a character on the stage due to the indication of some future event, but that indication is not given by any other Bhāva, *āgantuka-bhāva* here in this context simply means some accidental or extraneous matter which is not in hand. Abhinavagupta says *sahakārī-kṛtam āgantukam ucyate*.⁴ We know that in a play every episode is *sahakārī* to the *pradhāna-vṛtta*. In the gradual development of a plot the playwright introduces at places new turns to the course of action and gives hint to the future event by bringing in something not expected at the present moment (*āgantuka-bhāva*). These spots are called Patākāsthānakas in Sanskrit dramaturgy.

The *Nāṭaka lakṣana*, *Sṛṅgāra-prakāśa*, *Nāṭya-darpana* and the *Sāhitya-darpana* follow the *Nāṭya-śāstra* and maintain that there are four types of Patākāsthānakas. But the *Dasa-rūpaka* accepts only two varieties of the Patākāsthānaka, inasmuch as, the similarity between the indicating matter and the matter indicated lies in respect of situation or attribute.⁵ Dhanika clarifies this and says that where the indication is given through the *alankāra* Anyokti, it is the first type (known as Tulyasamvidhānaka) and in the case of the second type (named Tulyaviśeṣanaka) the indication is offered by the *alankāra* Samāsokti.⁶ Śāradātanaya seems to have expanded this theory to make it corroborate to the view of the *Nāṭya-śāstra*. Śiṅgabhūpāla and Rūpagosvāmin also follow suit. They maintain that the Tulyasamvidhānaka variety of the Patākāsthānaka is of three kinds conforming respectively to the first three varieties of the *Nāṭya-śāstra* and that the Tulyaviśeṣana variety is a kind by itself and corresponds to the fourth Patākāsthānaka of the *Nāṭya-śāstra*.⁷ But none of the theorists like Abhinavagupta, Sāgara, Bhoja and Rāmacandra-Guṇacandra refer to this view. Neither the standpoint of the *Dasa-rūpaka* in this respect, nor its elaborated form as in the *Bhāva-prakāśana* etc., can be supported by the canons of the *Nāṭya-śāstra*. The *Dasa-rūpaka* maintains clearly a different view from that of the *Nāṭya śāstra* regarding the Patākāsthānakas and Śāradātanaya with a synthetic outlook tries to correlate the two. Śiṅgabhūpāla seems to have followed the *Bhāva-prakāśana* in this respect.

Sāgara, Bhoja, Śāradātanaya, Viśvanātha and Śiṅgabhūpāla quote the definitions of the four Patākāsthānakas verbatim from the *Nāṭya-śāstra*. Rāmacandra-Guṇacandra in their own way offer *sūtra* like definitions, but in the gloss follow the *Nāṭya śāstra* closely. In the *Nāṭya darpana* the order of the Patākāsthānakas is found to be a bit changed. The fourth variety of the *Nāṭya-śāstra* is the third one of the *Nāṭya darpana* and vice-versa.⁸ Dhanañjaya sticks to his own position and Dhanika illustrates two types of Patākāsthānakas.

The first Patākāsthānaka according to the *Nāṭaka-lakṣana-ratna kośa*, consists in the immediate fulfilment of the desired end (*taiksanādeva samihasyārthāya niṣpattiḥ*) through the attainment of the object longed for (*abhivāṇchana siddhinnispādanataḥ*)⁹ The illustration is given from the *Nāgānanda* where Jīmūtavāhana wishes to sacrifice himself but Śankhacūda refuses to give him the *vadhyacihna*, the purpose of which is served by a pair of red cloth, sent by the mother of Mitrāvasu through the Kañcukin, who hands it over to the hero Abhinavagupta also offers the same illustration¹⁰ along with another from the *Ratnāvalī*

The second Patākāsthānaka is a statement having double meanings (*ślistam vacanam*) and incorporating many purposes (*bahvartha-samādhānam*) forming the basis of the composition (*prastutasya kāvyayāśrayam*)¹¹ The verse *nrvāna-vavra dahanā* etc, recited by the Sūtradhāra in the Prastāvanā of the *Venī-samhāra* has been chosen to be the illustration¹² The verse through Ślesa refers to the annihilation of the Kauravas and the victory of the Pāṇdavas, though apparently it expresses the welfare of both the parties This verse of the *Venī-samhāra* undoubtedly forms the basis of the play as it arouses the wrath of Bhīma and also contains the central theme in a nutshell

The third Patākāsthānaka, as Sāgara describes it, consists in the intimation of the object (*arthaprakāśam*) with courtesy and in a subtle way through exchanges of equivocal words¹³ Sāgara illustrates this Patākāsthānaka by citing a verse, evidently not from any play, of an unknown poet The verse contains equivocal dialogues between a *khanditā nāyikā* and the *nāyaka*¹⁴ The more common illustration, however, is the dialogue of Cāṇakya and Siddhārthaka in *Mudrārākṣasa*, (Act I)

Cānakya -api nāma durātmā rāksaso grhyeta ?

*Siddhārthaka - (Praviśya) aam ganhido*¹⁵

Rāghavabhaṭṭa quotes the same definition as in the *Nāṭya-śāstra* of the third Patākāsthānaka twice with a minor variation but ascribes it to Mātṛgupta¹⁶ It shows that

Matṛgupta in his work on dramaturgy took some verses from the *Nāṭya-sāstra* verbatim

The fourth Patākāsthānaka, according to Sāgara consists in a well-knit and ambiguous arrangement of words giving reasons (*upapattimān*) and capable of linking the motive of the composition (*kāvya-yojana-ksama*)¹⁷ For illustration a verse, addressed to Sītā by Rāma, has been quoted from the *Jānakīrāghava*¹⁸ The verse carries two meanings — (1) this Aśoka garden will charm thee with its blossoms, (2) perhaps Rāvana having the Puspaka chariot will carry thee off in the pleasure garden Thus it suggests the motive of the action, i e, the abduction of Sītā

The verse *uddāmotkalikām* etc, in the Act II of the *Ratnāvalī* has been cited as an illustration of the fourth Patākāsthānaka in the *Srngāra-prakāsa*, *Bhāva prakāsa*, *Rasārṇava-sudhākara* and *Sāhitya-darpana*¹⁹ All these works appear to be influenced by the *Avaloka* where the said verse has been quoted as an illustration of the Tulyaviśesana variety of Patākāsthānaka,²⁰ which is taken to be the same as the fourth one of the *Nāṭya-sāstra*, as pointed out before But Abhinavagupta clearly states²¹ that this verse cannot be taken as an illustration of the fourth Patākāsthānaka, on the other hand it is an example of Vyāhāra an *anga* of the Vithī

Dr S N Shastri says that the subsidiary portion of the plot is of three kinds the Patākā, Prakarī and the Patākāsthānakas²² This is the view of Śāradātanaya alone²³ and is not maintained by any other authority including the *Nāṭya sāstra* The Patākāsthānakas in no way can be considered as constituting a sub-division of the Prāsangika-vṛtta They are really decorations adding charm to the composition, as stated by Sāgara²⁴ The *Nāṭya-sāstra* itself states *catuspatākā paramam nāṭake kāryam ısyate*²⁵ Abhinavagupta also maintains that they add beauty to the composition but refers to a view that takes them as *dūṣanas*²⁶ The *Nāṭya darpana* too emphasises this decorative aspect of the Patākāsthānakas and enjoins that there should not

be any play devoid of it. It also maintains that all the Patākāsthānakas are equally essential.²⁷

Dr S. N. Shastri further maintains that Sāgara recommends the use of the four Patākāsthānakas "in succession in the first four junctures commencing with the Protasis in a drama."²⁸ It is a fact that Sāgara restricts their use in first four Sandhis only and clearly states that the last Sandhi should not have any Patākāsthānaka.²⁹ At the conclusion of the discussion on the topic Sāgara states *asya prayogo mukhādi-sandhi catustaye kvāpi vidhātavyah*.³⁰ Here the pronoun *asya* may refer to the Patākāsthānaka in general or only the fourth one. In the first case the statement simply means that a Patākāsthānaka may be used anywhere in the first four Sandhis, if the second alternative is accepted, then it means that the fourth Patākāsthānaka may be used in the first four Sandhis. In any case, the *Nāṭaka-lakṣaṇa-ratna-kōśa* does not appear to have recommended the use of the four Patākāsthānakas in succession. On the other hand, Sāgara seems to maintain that they may be used without any restriction in the first four Sandhis. That there was a confusion regarding the use of the Patākāsthānakas in a play, is evident from the statement of Abhinavagupta. The great commentator refers to and rejects the view as untenable that restricts the use of these four in first four Sandhis in succession and takes the words *prathama*, *dvitīya* etc., before them as indicating their occurrence in the Mukha Sandhi, Pratimukha-sandhi etc., respectively.³¹ Viśvanātha also refers to the view as maintained by some, but he himself advocates the free and frequent use of the Patākāsthānakas in all the Sandhis without any restriction, as they are very much admirable,³² evidently due to their power of enhancing the beauty of the composition.

There is another view referred to in the *Abhinavabhāratī* that establishes a relation between the Patākā-nāyaka and the Patākāsthānaka. This view upholds that in the first four Sandhis there should be as many as four Patākā-nāyakas and each should be indicated successively by the four

Patākāsthānakas Abhinavagupta rightly criticises this view as *asat* ³³ Another theory, referred to and rejected by Abhinavagupta as *upahāsapātrikṛtāh pakṣah*, makes the number of the Patākāsthānakas as five ³⁴ All these confusing views seem to have had their origin to the attempt of bringing the plot of a play into a mechanical framework of divisions. The Sandhis are five in number, so also are the Avasthās, Arthaprakṛtis and Arthopakṣepakas. This fact might have tempted some later theorist to raise the number of the Patākāsthānakas to five. We have also seen that some authors endeavoured to correlate the Sandhis, Avasthās and Arthaprakṛtis. A similar attempt was also made to tag the Patākāsthānakas with the Sandhis. All these views are decidedly later but they were formed long before Abhinavagupta and also the number of their adherents was not too negligible to be overlooked by the great commentator.

It has been shown that according to Sāgara there should be no Patākāsthānaka in the Nirvahana-sandhi, they are to be used in the first four Sandhis only. It may be argued that even at the beginning of the Nirvahana-sandhi the final object comes very near to be accomplished and there remains practically no future event to be indicated by a Patākāsthānaka. From a study of the Sandhis as has already been done, it appears that after the Vimarśa-sandhi the final result comes to be almost a determined fact and as such, there is but a very little scope of a Patākāsthānaka in the Nirvahana sandhi.

Sāgara, however, is not the propounder of the above theory. It is Mātr̥gupta, if Rāghavabhaṭṭa is to be believed, who recommended that the four Patākāsthānakas should be used in the first four Sandhis, but whether in succession or not, is not clear from the quotation found in the Arthadyotanikā. Rāghavabhaṭṭa says *esām sthānam upyuktam mātṛgūptācāryaḥ mukhe pratimukhe garbhe vimarśe ca caturṣvapaḥ|bhedaḥ sandhiṣu kartavyāḥ patākāsthānakasya tu* ³⁵|| The verse seems to mean that different Patākāsthānakas are to be used in the first four Sandhis. Among the authors of extant works on dramaturgy, Sāgara is the most ardent follower of

Mātr̥gupta and his standpoint, as discussed above, supports this view. From the statement *patākāsthānakasya bhedaḥ sandhisu kartavyaḥ*, it does not definitely follow that the Patākāsthānakas are to be used in succession. But this theory of the use of Patākāsthānakas in succession in the first four Sandhis, also seems to be very old. A definition of the first Patākāsthānaka, ascribed to Ādi-bharata by Rāghavabhaṭṭa gives a hint to this theory. Rāghavabhaṭṭa states *talakṣaṇam ādi-bharate—sahasai-vārtha sampattir nāyakasyo pakārikā/ patākā sthānakam sandhau prathame(?) tanmatam*||³⁶ Here it is said that this is the description of the Patākāsthānaka which is to be used in the first Sandhi, i.e., the first Patākāsthānaka is restricted to the first Sandhi. It can reasonably be surmised that the adherents of this view advocated the use of other three also in succession in the three following Sandhis. Again the *Nāṭya śāstra*, enjoins that Patākā, the *vyāpi prāsaṅgika-vṛtta*, is to be closed at least in the Vimarśa-sandhi, after which there is no scope of a Patākāsthānaka according to the above two views ascribed to Mātr̥gupta and Ādi-bharata respectively. From this perhaps the tendency to establish a relation between the Patākā and Patākāsthānaka had developed and ultimately gave rise to the view that established a correlation among the four Sandhis, four Patākāsthānakas and four Patākānāyakas. The theory has rightly been exploded by Abhinavagupta, as shown before. The view of Śāradātanaya that the Patākāsthānaka forms a subdivision of the Prāsaṅgika-vṛtta is also based on the same tendency, as above. The above theory ascribed to Ādi-bharata was further elaborated and the number of the Patākāsthānakas was raised to five to fit in with the five Sandhis and a theory of mechanical correlation was thus established. It is interesting to note that all these theories developed as early as to be refuted by Abhinavagupta. It also shows to what extent the author of Indian dramaturgy have shown their extraordinary genius for correlation and classification.

CHAPTER VIII

DIVISIONS OF A PLAY FOR REPRESENTATION

(1) ANKA (ACT)

Avasthās, Arthaprakṛtis and Sandhi Sandhyanga-Sandhyantaras, we have seen, serve to analyse the plot of a well-knit play. The readers and critics are mainly interested in them. The playwright himself should possess a thorough knowledge of these divisions while constructing the plot. For the sake of an artistic representation on the stage, the body of the play is divided into several sections and these sections, according to their nature and purpose are called Anka, Viskambhaka and Praveśaka, as the case may be. This division entirely depends upon the consideration that how a play can be best represented on the stage maintaining an abiding interest of the audience.

Anka, says Sāgara, is the *paricehdayatā* of the *ākhyāna-grantha*,¹ i.e., it divides the sections of the play. Each of these sections, enjoins the *Nāṭaka lakṣaṇa ratna-kośa*, should contain various actings (*prayoga*) and should be pervaded (*upagūḍha*) with different types of Bhāvas and Rasas.² This is said as an exposition to *nānā vidhāna yukto bhāvaḥ rasaśca gūḍho bhavet*,³ taken evidently from the *Nāṭya śāstra* where the whole verse is read as

*anka itī rūḍhi-śabdo bhāvaśca rasaśca rohayatyarthān /
nānā vidhāna-yukto yasmāt tasmād bhavedāṅkah ||*⁴

The first half of Sāgara's quotation occurs as the third foot of the verse from *Nāṭya śāstra*, but the reading of the second half is not exactly the same as that of the second foot in *Nāṭya-śāstra*. Here Abhinavagupta informs us that some theorists headed by Lollaṭa accept the reading *gūḍha*. The *Abhinava-bhāratī* here reads, *anka itī rūḍhiśabdo itī / bhāvaśca rasaśca gūḍhaśchannah vyāpto rtho nka-śabdena yādrec hikenocyate itī bhāṭṭa-lollotādyaḥ gūḍha itī pāṭham vyācakṣve /*

anye rohayatyarthānti pathanti ⁵ Thus the reading of the second foot of the above verse from the *Nāṭya-śāstra*, according to Lollata seems to be *bhāvan rasasā gūḍho bhavet* exactly similar to that of the second half of the hemistich quoted by Sāgara, as given above. Thus the reading of the first foot of the same verse according to Lollata, as appears from the above text of *Abhinava-bhāratī* is *anka it rūḍhisabdo* i.e., *anka* is a *yādr̥cchika-sabda* as Abhinavagupta puts it ⁶ According to this interpretation *anka* is a *saṃjā-sabda* i.e., *anka*, as used in dramatic literature is simply a name having no derivative meaning and is applied in its particular sense through traditional sanction. The reading, *rohayatyarthān*, implies that Anka is so called as it nourishes the theme as if on its lap ⁷ This is undoubtedly an instance of folk-etymology but authorities like Dhanika, Śingabhūpāla and Sārādātanaya adopt it ⁸ Abhinavagupta maintains that the word *anka* here in this context is purely a *rūḍhi-sabda*, but in another place he says that the section of a play is so named as it is marked by various Rasas ⁹

The poet, according to Sāgara is to take into consideration the entire action while constructing the Ankas of a play. He is to consider the Sandhyangas, Avasthās and the expansion of the Bindu etc., in dividing a play into Ankas ¹⁰ The Bindu, we know, serves to maintain a connecting link and thereby a continuity in the development of the plot. This implies that every succeeding Act should naturally follow the preceeding one as a direct continuation of the plot.

Indian theorists in general, maintain that the number of Ankas in a full-fledged Nāṭaka or Prakaraṇa may be from the minimum five to the maximum ten ¹¹ Abhinavagupta opines that the Ankas should correlate to the Avasthās, an Anka should be closed with the end of an Avasthā. The Bindu, that acts like a linking thread, should at the close of each Anka, be so placed as to connect it with the following Anka. Thus there should be at least five Ankas corresponding to five Avasthās in a Nāṭaka, ¹² and the Bindu at the end of each Anka is to give a fresh impetus to the further development of the plot. Abhinavagupta further maintains that if the

first Avasthā demands a larger space it can take two Ankas and in this way due to the exigencies of other Avasthās the number of Ankas may be increased from six to ten but not more ¹³ Abhinavagupta holds, as has been shown before, that the five Sandhis rest on the five successive Avasthās. Now, it appears that according to Abhinavagupta there should be at least five Ankas depicting five Sandhis and Avasthās in a Pūrṇa-sandhi-rūpaka, i.e., Nāṭaka or Prakaraṇa. An Avasthā and its corresponding Sandhi may cover two Ankas and thus there may be upto ten Ankas in a Nāṭaka. So, according to Abhinavagupta no Avasthā or Sandhi can either be ended before the close of an Anka or be started from within an Anka. A Sandhi or Avasthā should be started at the beginning of an Anka and should also be concluded at the end of an Anka ¹⁴ From the above, it can also be inferred that no Sandhi and its corresponding Avasthā can occupy more than two Ankas according to Abhinavagupta. But this rigid theory of Abhinavagupta, as can be made out from the defective text, has found little recognition to the theorists and commentators. Viśvanātha allots the entire portion from the beginning of the Act IV up to the situation prior to the recognition of Śakuntalā in the Act VII of the *Abhijñāna-sakuntala* to Vimarśa sandhi ¹⁵ The Acts III, IV and V of the *Venī-samhāra* comprise the Garbha-sandhi according to the *Nāṭya-darpana* ¹⁶ Dhundī points out that the Act I of the *Mudrā-rāksasa* contains first two Sandhis and the last three Acts of the same Nāṭaka have been allotted to the Nirvāhana Sandhi by the same commentator ¹⁷ According to Rāghava-bhaṭṭa the Mukha sandhi in the *Abhijñāna-sakuntala* ends within the Act II, wherefrom the Pratimukha sandhi begins, similarly the Garbha-sandhi closes within the Act V and from there the Vimarśa-sandhi begins ¹⁸ The *Nāṭya-darpana*, a work of a dramatist, follows *Abhinava-bhāratī* mainly, but in this respect it clearly states that a single Avasthā, if required, can be delineated even throughout three Acts ¹⁹ and gives an illustration from the *Venī-samhāra* as noted above. It further informs us that according to

the traditional view (*vrddhasampradāya*) an Avasthā should be ended with the end of an Act but there are some who maintain that it can be concluded even before the end of the Act concerned, i.e., within the Act. The authors, however, appear to have supported both the views.²⁰ Here by *vrddhasampradāya* the *Nāṭya-darpana* refers to the view upheld by Abhinavagupta.

The *Nāṭya sāstra* nowhere clearly states that there exists any correlation between the Ankas and Avasthā Sandhis of a drama. The poet is given a free hand to exercise. Sāgar also keeps silent about the problems as where an Avasthā is to be concluded and how many Ankas can be occupied by a single Avasthā or Sandhi. It should be noted here that Sāgara accepts no parallelism between Avasthās and Sandhis and the matter has been fully discussed before. No hard and fast rule can be formulated regarding the relation between an Avasthā and an Anka and this seems to be the implication of Sāgara's silence here in this respect.

Regarding the general rule about the number of Acts in a Nāṭaka, A. B. Keith rightly observes, "the rule is generally obeyed, but late dramas styling themselves Nāṭakas are known of one (Ravidāsa's *Mithyājñānavandambana*), two (Vedāntavāgīśa's *Bhojacarita*), three or four acts, and one comparatively early work exists in one version of fourteen acts, the *Mahānāṭaka*, the *Adbhūtārṇava* of a Kavibhūṣana has twelve acts."²¹ Some of Bhāsa-dramas may be included in this list. But most of the works named above may not be styled Nāṭaka proper. Prof. Sivaprasad Bhattacharya maintains that the *Mahānāṭaka* is a hand book of the Kathakas who recite and explain the epics and the Purāṇas.²²

For further exposition of the Anka Sāgara quotes from the *Nāṭya sāstra*.

yatrārthasya samāptiryatra ca bijasya bhavati samhārah /
kimcidavalagna-binduh so'nka iti sadāvagantavyah ||^{22a}

This verse according to Sāgara's gloss enjoins that in an Anka a particular incident (*arthasyānueṅgikasya*) is to be fully delineated and a partial development of the main

theme is to be depicted (*pradhānārthasyāmsatah samkharanam*) while the Bindu is to maintain the link ²³ Abhinavagupta interprets the verse according to the traditional view to mean that a certain Avasthā and its corresponding Sandhi should be completed in an Anka, but himself admits that this has already been said in the verse, *asyāvasthopetam* etc ²⁴ So, he opines, that the verse speaks of three types of Ankas and quotes the view of Kohala (and others ?) that enumerates and defines those, viz, Cūdānka (Cūlikānka), Avatārānka and Ankamukha ²⁵ This view of Kohala will be taken up in our discussion on the Arathopaksepakas. At present it is to be noted that this view of Kohala finds no mention in any of the works like the *Nātaka-laksana*, *Daśa rūpaka*, *Bhāva-prakāśana* etc

Following the *Nāṭya-sāstra* the *Nātaka-lakṣana ratna kosa* enjoins that there should be only four or five Nāyakas in a Nātaka and in Ankas their actions are to be depicted along with different circumstances (*nānā-daśa-yukto'ṅkah*), but these actions should not be protracted leaving the main issue which is made to be served by them ²⁶ Sāgara takes the word *nāyaka* to signify in this context both the chief hero and other leading characters like the heroine, the secondary hero, the enemy of the hero even, who is to be killed ²⁷ The *Nāṭya sāstra* says *sannihstanāyako'ṅkah kartavyo nāṭake prakāraṇe vā* ²⁸ Sāgara in his gloss on this hemistich says that in every Anka any one of the above Nāyakas must be present. The examples of this principle are given from the *Veṇī-samhāra* and the two Nātakas *Māyamadālasā* and *Nāgānanda* are cited as having the principle hero in every Anka ²⁹ To furnish an Anka with different Rasas, not only the actions of the leading characters but those of others like queens, their retinues, priests, ministers and merchants are to be presented ³⁰

II

What is and what is not permissible
to be visibly represented in an Act

Sāgara quotes the *Nāṭya-sāstra* to show what is permissible to be visibly represented in an Act and what is not but to be referred to or to be summarily treated in Praveśaka etc. The *Nāṭya-sāstra* enjoins

- (1) *krodha-prasāda-sokāḥ sāpotsarga tha (NLRK ādi)*
vidravodvāhau |
adbhuta sambhava (NLRK samśraya) darsanam
anke pratyaksāṇi syuh ||
- (2) *yuddham rājyabhramsa maranam nagaroparodhanam*
caiva |
pratyakṣāṇi tu nānke pravesakāḥ samvidheyāni ||

The NLRK reads the third foot as *na pratyakṣāni*

santi ³¹

According to Abhinavagupta, Bhoja and Sāgara the first verse enumerates some items which are allowed to be visibly represented in an Act. They, however, differ regarding the meaning of *sāpotsarga*. Sāgara takes it to mean pronouncing of a curse,³² while Abhinavagupta interprets the word as the end of the mishap brought about by the influence of a curse.³³ Thus, Abhinavagupta is not in favour of permitting the utterance of a curse to be visibly represented in an Act, while Sāgara has got no objection to it. Both, however, are in favour of the visible representation of feats of anger, favour, grief, a state of confusion, marriage and spectacles of miraculous events as enumerated in the above verse. Abhinavagupta seems to maintain that these are specially attractive items that can be visibly represented on the stage and as such, they have been enumerated in the *Nāṭya-sāstra* separately.³⁴ The *Nāṭya-darpana* does not enumerate the above items but seems to follow the line of *Abhinava bhāratī* when it says *sāpāvasāna uvāhādayo'pi rājajakativāt sāksāt-kāryah*.³⁵ Sāgara is of opinion that the show of incidents like battle, the loss of kingdom, death and the seize of a town, has been totally prohibited on the stage in the second verse as quoted above. These are only to be reported (and not shown) in a Praveśaka, or the like.³⁶ This list of forbidden items seems to be drawn up from a practical view point. Excepting death, a full scale stage-

representation, as demanded in an Anka of Indian theorists, of above incident is a very difficult affair even on a modern stage

Dr M M Ghosh maintains³⁷ that both the above verses of the *Nāṭya-sāstra* enumerate items which are not permissible to be visibly represented on the stage. He accepts the reading, *anka pratyaksajān* (*anke apratyaksajām*) instead of *anke pratyaksa* in the verse *krodha-prasāda* etc. This is the reading of the KSS edition of the *Nāṭya-sāstra*³⁸. Dr M M Ghosh, the KSS and KM editions of the *Nāṭya-sāstra* read the verse, *yuddham rāgya* etc, immediately after the verse *krodha-prasāda* etc³⁹. But Sāgara, Bhoja and Abhinavagupta do not support this reading and interpretation. They maintain that the *Nāṭya-sāstra* permits the visible representation of feats of anger, favour, grief etc, in an Anka. This view seems to be practical. Apparently, from common sense it may be said, there is no difficulty in representing feats of anger etc, on the stage without hampering the development of Rasa. It may be added here that in practice also, Indian dramatists do not hesitate to depict *krodha* etc, in Ankas. In the *Venī-samhāra* the feats of anger may be said to be a regular feature in almost all the Acts. *Prasāda* and *soka* are not rare in our dramas. *Śāpot-sarga*, in the sense in which it is taken by Abhinavagupta, is present in the *Abhijñāna-sakuntala*. *Vidrava* is itself a Sandhyanga⁴⁰ and a scene of marriage is there in the *Viddhasālābhāṅgikā* of Rājasekhara. Marriage is also the theme of the *Pārvatī-parinaya*.

The introduction of death scenes in Sanskrit drama is a much discussed problem. Scholars, both foreign and Indian, mostly are of opinion that ancient Indian dramatic convention did not permit the introduction of death scenes on the stage⁴¹. In the light of this opinion the much debated Bhāsa problem has also been judged. Bhāsa in depicting death scenes freely in the Ankas^{41a} has either been alleged of breaking the rules of the *Nāṭya-sāstra* or has been placed before Bharata. So, the matter deserves special attention.

Regarding the prohibition of the visible representation of death on the stage, later theorists are of one mind. They do not permit death scenes on the stage. Death is simply to be reported to or described in a summary way in the *Praveśaka* or the like. Death of the main hero or heroine, however, should not even be so described and if described or visibly represented for the sake of the plot he (or she) should be restored to life,⁴² as is the case in the *Nāgānanda* and the *Mrcchakatika*. *Jīmūtavāhana* and *Vasantasenā* are both visibly restored to life on the stage.

Regarding the main hero, the *Nāṭyā-sāstra* also enjoins that in an *Anka* or *Praveśaka* of a *Nāṭaka* or *Prakarana*, there should be no death of the *Nāyaka*, his flight, treaty or capture may, however, be depicted.⁴³ This is quite in consonance with the happy ending of Sanskrit drama. Sanskrit drama, as a rule, ends with the achievement of the desired object by the main hero. *Abhinavagupta* also asserts that the death of the main hero should neither be represented visibly in an *Anka* nor even be reported to in *Praveśaka* etc.⁴⁴ *Abhinavagupta* informs us that according to some even the *Patākānāyaka* etc., also are to enjoy this privilege, and some others prohibits the visible representation of even the striking of the main hero by some one.⁴⁵ *Sāgara* too maintains that in an *Anka*, as a rule, neither the actual death of the main hero who is to prosper at the end, nor even that of the villain should be depicted, but their flight, peace or capture only may be shown.⁴⁶ This injunction, adds *Sāgara*, is not absolute as the hero's enemies like *Rāvana*, *Duryodhana* and *Kamsa* etc., in *Nāṭakas* are to be killed eventually. But that killing should not be visibly represented i.e., if necessary, may be reported in a *Praveśaka* or the like. In a *Prakarana*, however, the poet is free in the matter of the plot and there the hero may be represented as making peace with the enemy, if the occasion so deserves, as for example *Cārudatta* establishes peace with *Śakāra* in the *Mrcchakatika*.⁴⁷ Thus *Sāgara* is not in favour of presenting death scenes on the stage, where the death is unavoidable for the proper

delineation of the plot, it should be reported to in an Arthopoksepaka, but should never be visibly represented

Abhinavagupta himself forbids death scenes on the stage, but refers to and criticises views which permit such scenes. One such view draws a distinction between two types of deaths, one caused by others' activity, as the chopping up of the head of the demon with the disc (by Nārāyana evidently), another happening independent of any such activity by diseases and hurts. The view advocates that the second may be shown on the stage while the first one is prohibited ⁴⁸. The reason seems to be the practical difficulty of representation and the intention of avoiding gruesome scenes. Abhinavagupta finds no reason behind the distinction drawn between the above two types of deaths. Moreover, from a practical standpoint as he argues, death scenes cannot be allowed on the stage, because the dead character neither can exit from nor can remain on the stage and thus creates many difficulties to the presentation itself and obstructs the development of Rasa. Abhinavagupta further adds that the *anubhāva marana* may be represented in cases where the dead revives, as is the case of Jīmūtavāhana. Thus, according to Abhinavagupta visible representation of any sort of death without revival is totally forbidden on the stage. This is the opinion of all the later theorists, as shown before. But at the conclusion of the topic Abhinavagupta refers to another view that permits the visible representation of death on the stage in cases where death is due to the disease or hurts and where there is no necessity of revival or exit ⁴⁹. This view, in the face of Abhinavagupta's arguments, seems to suggest that death can be represented visibly either at the close of a play or an Act where there is a scope of covering the dead bodies with the curtain. It may be noted here that this principle appears to be generally followed in the plays ascribed to Bhāsa. The deaths of Daśaratha (*Pratima*, Act II), Vālin (*Abhiseka*, Act II) and Ariṣṭa (*Bālacarita*, Act III) are depicted almost at the close of the Acts concerned, while that of Duryodhana (*Urubhanga*) is shown at the close of the play itself, as we

have it Deaths of Cānūra, Mustika and Kamsa (*Bāla-carita*) are depicted in the last Act and after that the play itself continues for a short while It thus becomes certain that there were theorists and dramatists alike in ancient India who allowed death scenes on the stage

The *Nāṭya sāstra*, as has already been shown, totally prohibits the death of the main hero and general death scenes in an Anka About death scenes it says *pratyakṣāṇi tu nāṅke praveśakāṇi samvādheyāni* ⁵⁰ From this Dr M M Ghosh seems to conclude that the *Nāṭya-sāstra* allows visible representation of death in an Arthopaksepaka, like the Praveśaka etc ⁵¹ Accepting this view it may be said that the *Nāṭya-sāstra* prohibits a detailed representation of death scenes as an Anka demands, but not their representation in a summary way in the Praveśaka or Viskambhaka The standpoint of the *Nāṭya-sāstra* requires further elucidation It draws up different lists of items prohibited on the stage While describing various activities of women of superior and middling types it says

nāmba-grahanam range na snānam na vilepanam |
nāñjanam nāṅgarāgas ca ke a-samyamanam tathā ||
nāprāvṛtā naikavastrā na rāgamadharasya tu |
uttamā madhyamā vāpi kurvīta pramadā kvacit ||

Again in the same chapter *Nāṭya sāstra* gives another list
na kāryam sayanam range nāṭyadharmam vijānatā |

yadvā sayītārthavasād ekākī sahito 'pi vā |
cumbanālinganam caiva tathā guhyam ca yad bhavet ||
danta-cchedyam nakha cchedyam mvi bhramsanam eva ca |
stanāntara-vimardam ca rāga-madhye na kārayet ||
bhojanam sahila kṛdā tathā lajjā-kāram ca yat |
evam vidham bhaved yad yat tat tat range nā kārayet ||
pitā putra-snuṣā-svasrū drśyam yasmāt tu nāṭakam |
tasmād etāni sarvāni varjamyāni yatnataḥ || ⁵³

A perusal of the above lists shows the high moral standard of the age and a keen practical sense of the sage Through these injunctions it transpires that there was an idealistic atmosphere in ancient Indian stage, decency and decorum were highly valued Anything shameful or indecent was not

allowed on the stage. Presentation of grim realism was also not the aim of Sanskrit drama. In fact, grim realism has not been favoured in any form of ancient Indian art or literature. The above list is certainly not comprehensive. So, it is said in this connection that anything like these (*evam vidham bhaved yad yat*) and which are considered to be shameful (*lajjākaram ca yat*) should be avoided on the stage⁵⁴. The taste of the people has been honoured as the best judge, the playwright and the Nāṭyācārya are to consider this fact in writing and producing a play. This seems to be the implication of the above injunctions. The *Nāṭya sāstra* also puts before us a very practical reason behind these injunctions in *pitāputra-snusā* etc., (quoted above), and no better one can be conceived of even in modern age. A dramatic performance should avoid such representations as cannot be witnessed by a son with his father, mother and wife without any sense of shame due to some immodest acts on the stage. In practice also, we can point out that Bhavabhūti in the Act I of his *Uttara-rāmacarita* represents Sītā as sleeping and Rāma as supporting and affectionately caressing her. But none can allege that here the limit of modesty has been transgressed. The wife of Cārāyana in the *Viddhasālābhāṅgikā* sleeps on the stage, of course, alone.

The first list of injunctions in the chapter XXII (GOS), as quoted above, concerns with the acts of women of superior and mediocre types. Some activities by these types of women are not to be represented on the stage so that their grace and dignity may be fully maintained, and this is the implication of this list. It may be mentioned here that Kālidāsa allows *Śakuntalā* to be dressed and toiletated at the eve of her journey to Hastināpura, by her friends in a serene and religious atmosphere prevailing on the stage. There is an important dramatic utility of this dressing and toiletating of *Śakuntalā* which are to be witnessed by the audience for a proper comprehension of the repudiation scene in the next Act. Kālidāsā takes all possible cares to veil the beauty and identity of the heroine as known

to the hero and to save the latter from censure for which the curse of Durvāsas also has been introduced. Some may take objection to the wearing of the *śaṭmayugala* by Śakuntalā on the stage. But there are several means to obstruct the sight of the spectators on the stage. Moreover she can easily be dressed up with the silk cloths on the stage over her original bark garment. In any case, it is the business of the director (Sūtradhāra) who is expected to be fully conversant with the taste and feeling of the audience, to look after how far and what is to be represented on the stage.

From what little has been said above, it is clear that the above two lists of prohibitions in the chapter XXII (GOS) of the *Nāṭya-sāstra* are purported to avoid in any type of *rūpaka* the visible representation of such acts which may wound the feeling of the audience and may cause any obstruction to the intended atmosphere on the stage as well as the development of proper Rasa. Such injunctions in the field of art depend upon socio cultural inhibitions and none can give a comprehensive list of such inhibitions, as the taste and culture of the people differ from age to age even in the same country. The *Nāṭya-sāstra* also gives no comprehensive list. Here its injunctions appear to be words of caution addressed to the Sūtradhāra and the playwright concerning all types of plays (*rūpakas*).

In the light of the above, the prohibitive verse in the chapter XVIII of the *Nāṭya-sāstra* (quoted before) appear to refer only to such acts, a full-scale visible representation of which is forbidden in the Anka of a full fledged drama, as the context shows. Regarding the visible representation of fighting, it may be pointed out, that *Nāṭya-sāstra* gives directions as to how the fighting is to be acted on the stage.⁵⁵ Similarly, the *Nāṭya-sāstra* elaborately discusses how death should be visibly represented on the stage and describes various symptoms to be imitated by characters representing deaths due to different causes like disease, hurt by weapons, snake-bites etc.⁵⁶ Abhinavagupta also refers to a school of thought that supports the visible representation of death

on the stage, as shown before. Thus neither the imitation of fighting nor that of death on the stage can be said to be totally forbidden in the *Nāṭya-sāstra*. The Anka is to represent scenes vividly and elaborately. The *Nāṭya-sāstra* seems to prohibit an elaborate and vivid representation of scenes depicting fights, death, loss of kingdom and seize of a city⁵⁷. The context also shows that visible representation of such incidents as death etc., is forbidden mainly in *pūrṇa-sandhi rūpakas* wherein also the Praveśakas may visibly represent fights etc., in a summary way. But, Sāgara is of opinion that such representation is totally forbidden, only the incidents are to be reported in the Praveśakas, as has been stated before. Regarding death scenes it may be pointed out here that excepting the works of Bhāsa, as noted before, not a single Sanskrit drama is known to us as depicting such a scene. In the Act II of the *Uttara-rāma caṇḍa*, Rāma enters with his sword drawn and actually imitates striking Śambuka who is not on the stage, as the direction shows. But immediately Śambuka appears as a divine being (*divya puruṣa*). Here even the visible representation of a fatal blow on the victim has been avoided. In practice then, visible representation of death scenes may be said to be avoided by Sanskrit dramatists. Later theorists mostly seem to have confused these different lists of injunctions and in their works we get a single list. In Ankas and Arthopakṣepakas alike, they totally prohibit the visible representation of all the scenes coming under the above injunctions of the *Nāṭya-sāstra*, given in different chapters and in different contexts⁵⁸. The *Sāhitya-darpana* include even *vivāha* and *śāpotsarga* in this list of prohibited items⁵⁹. All these according to them are to be reported, if required, in an Arthopakṣepaka. The narrow outlook of the latter works when compared with the *Nāṭya-sāstra* becomes evident. The variety of acts and incidents to be visibly represented on the stage came to be curtailed more and more.

III

Duration of Time Covered by an Anka

Regarding the duration of time that can be represented in an Act, the *Nāṭaka-lakṣana-ratna-kośa* gives as many as three views. The first one is taken from the *Nāṭya-sāstra*. It says *eka-dīvasa-pravṛttah kāryo'ṅkah sa prayogam adhikṛtya* ⁶⁰ Sāgara's gloss on it means to say that the entire plot should be so treated that an Anka can represent the matter of one day ⁶¹. Abhinavagupta also maintains that an Anka is to depict incidents that can take place in course of one day ⁶². This is the generally accepted view regarding the maximum duration of time that can be represented in an Anka ⁶³. But the incidents are to be so arranged that they may not create any hindrance to the routine duties ⁶⁴ like *sandhyā-vandanādi*. This is mainly to serve the didactic purpose of dramatic performances. The suitable time is indicated through picturesque description of the morning, the noon and the evening and in every Sanskrit drama we come across one or more of such descriptions.

Sāgara refers to two other views. Some opine that incidents covering half of a day can be represented in an Anka, others maintain that an Anka can treat what may occur in a day and a night ⁶⁵. The *Bhāva prakāśana* also refers to the first of these two views ⁶⁶. Śiṅgabhūpāla maintains that the duration of the entire day or its half is to be represented in an Anka ⁶⁷. The *Nāṭya darpana* offers a maximum and a minimum limit of the duration of time suitable to be represented in an Anka as four Yāmas and one Muhūrta respectively ⁶⁸.

The problem as to how the passing of a long time in plays, generally based on the stories of the Rāmāyana and the Mahābhārata is to be distributed in Acts, has not been elaborately treated in the *Nāṭaka lakṣana*. Sāgara simply says that if the nature of the action involves a long passage of time in an Act. It should be reported in a Praveśaka following that Act. But in this way the maximum period of a

year should be treated and not more. Here Sāgara quotes in his support from the *Nāṭya-sāstra* *varsād ūrdhvaṃ na kadācit*. In conclusion he says that this simply implies that events stretching over a very long period should not be represented in an Act⁶⁹. It appears that Sāgara does not give much stress on the maximum period of a year. His opinion is simply that a long passage of time should not be represented in an Act⁷⁰.

The above problem has been elaborately discussed by Abhinavagupta⁷¹. According to Abhinavagupta, from the long life of an epic hero a few years are to be selected for representation in a drama. Rāma though passed fourteen years in exile, yet there were only three or four such years, as full of incidents. Now the *Nāṭya-sāstra* enjoins that in an Anka incidents occurring in a single day can be represented and if these incidents are such as cannot be accommodated in the Anka, then the less important ones are to be summarily treated in a Praveśaka following that Anka⁷². In the same way incidents occurring in course of a month or year can be represented in an Anka, followed by a Praveśaka or the like, but more than a year should not be treated in this way in a single Anka⁷³. An Anka then in such cases, is to represent the most prominent incidents of the year as occurring in a single day of that year and the rest is to be dealt with in a short compass by the help of an Arthopaksepaka. Thus the incidents of fourteen years of Rāma's exile or the like, should be so selected as to occur in, say, three or four years and can easily be represented in three or four Ankas in the above method. So, in a drama consisting of five Ankas, there can be represented at best five days having incidents (*kāryadinām*). Similarly in a drama of ten Ankas up to ten such days can be represented⁷⁴. Thus, theoretically an Anka in a Sanskrit drama consists of a day's incidents which are required and at the same time permissible to be visibly represented. This principle has also been followed by the dramatists of ancient India. An Act in a Sanskrit play never covers a duration of time exceeding a day. But it should be noted

that there is no injunction against the representation of events of one day in more than an Act ⁷⁵

IV

Other Regulations

Sāgara conclude the topic with the remark that neither one should enter in nor exit from the stage during the Anka without any purpose ⁷⁶ This may be taken to be a general principle for any play of any age. The entrance and exit of characters in either Anka or Praveśaka etc., should always be in connection with something relevant. Sāgara as has been shown, prohibits also the introduction of characters on the stage with an insignificant part to play, which purpose may very well be served by such devices as aerial voice, voice from behind the screen and *lekha* ⁷⁷

While describing the Viṣkambhaka, Sāgara quotes from the *Nāṭya-sāstra*

*na mahājana-parivāram kartavyam nātakam prakaranam vā/
ye tatra kārya puruṣāścatvaraḥ pañca vā te syuh* ⁷⁸

It appears that Sāgara takes this verse as containing a general injunction applicable to Nāṭaka and Prakaraṇa. The import of his gloss on the verse is that all the prominent associates of the hero and his enemy should not be presented on the stage with minor roles to play, only four or five from them should be made to involve directly in the main action and others are simply to be mentioned outside the main action ⁷⁹ What exactly Sāgara here drives at is not clear. If he means to assert that only four or five amongst the associates of the hero or his enemy are to be presented on the stage, then we can point out that in very few cases the principle has been followed ⁸⁰ On the other hand, if it means that a small number of characters should be made to involve directly in the main action and others indirectly, then it should be pointed out that the expression *bahireva* etc., is not a happy one. Viśvanātha, however, enjoins that there should be only four or five leading characters directly related to the action. ⁸¹ According to

Abhinavagupta the implication of the above verse of the *Nāṭya-sāstra* is that a crowd should not be allowed on the stage, and undertakings which require many persons to be performed, should not be visibly represented. Abhinavagupta maintains that at best there can be eight to ten characters present on the stage at a time. If the number exceeds much, then the scene will be no better than a crowd assembled to witness the *yātrā* of a deity and the four kinds of *abhinaya* will not be clearly perceptible⁸². Thus, the verse according to Abhinavagupta refers to an Act and the above principle upheld by him has also found a general approval⁸³. Like the presence of many characters on the stage at a time the representation of many incidents in a single Act has been normally prohibited for fear of shadowing the main topic. If for the sake of the plot many events are to be represented in a single Act, they should be so treated as not to hamper the necessary routine duties⁸⁴.

In describing the characteristics of Anka, Sāgara has missed a very important point which has been insisted upon by all other theorists of Indian dramaturgy and invariably followed by dramatists. As a rule, all characters should exit from the stage at the end of an Act⁸⁵. During the Act according to Indian convention, the stage should never be left vacant and the exit of all characters and a temporary vacancy thus created on the stage, should mark the close of an Act. Now, the problem is what was the device employed in ancient India to represent this exit of characters. Abhinavagupta says that at the close of an Act the exit of all characters is to be shown by covering them with the *yāvanikā* and the same is the opinion of Rāmacandra-Gunacandra⁸⁶. The existence of a screen in ancient Indian theatre is an undeniable fact but opinions vary as to the position of its setting. If the front curtain is meant here in this connection, the exit through the *yāvanikā* means covering the stage with the front curtain. If on the other hand, the back curtain is meant, then according to the above convention the actors and actresses at the end of an Act,

are to walk away of the stage behind the back screen ⁸⁷
In any case, a temporary vacancy on the stage created by the exit of all characters marks the close of an Act in a Sanskrit play. This convention is accepted both in theory and practice without any protest or violation.

V

Division of plays into several Acts is a very ancient practice in India as the evidences of the *Nāṭya sāstra* and the plays of Aśvaghosa, Bhāsa, Śūdraka and Kālidāsa show. It may be surmised that this practice evolved in India before the Europeans could divide their plays into Acts. Early Greek plays, we know, are not divided into Acts. But an Act in a Sanskrit drama is not further subdivided into scenes. Though it in itself forms an unity, it is not also a well marked scene in the modern sense of the term. On the other hand, an Act in most of our renowned dramas consists of a number of scenes, loosely connected but cannot be separated from one another due to its peculiar technique of construction and representation. In the Act III of the *Abhijñāna-sakuntala*, the king enters and proceeds towards the bower on the bank of the Mālīnī where he reaches after going a few steps only. Almost all the Acts of the *Mṛcchakatika* consist of a number of scenes. This salient feature of Sanskrit drama can be noticed by any casual reader. A peculiar technique of representation also evolved in India. The stage was taken to be divided into several *lakṣya*s⁸⁸ and with the help of the proper arrangement of miniature models (*pusta*),⁸⁹ illusion of adjoining spots could be created and the characters were made to move from one spot to another according to necessity during acting. Moreover, the peculiar construction of a Sanskrit drama teeming with poetic descriptions of time and place and their reactions on the minds of characters together with the skilled performances of four types of *abhinaya* also contributed very much in the creation of dramatic illusion. The passage of time and the shifting of scenes in an Act are simply described in Sanskrit plays.

Indian dramatic convention shows no trace of the three unities maintained in some of the Greek plays. Sanskrit drama as a whole, maintains no unity of time, place or action, but adheres to uniformity. Even in an Act the unity of place is ignored in most cases, as has been stated above. But, an Act being an unit in itself should maintain some sort of unity. It is also an accepted fact that individual Acts were also played⁹⁰ and which could not have been possible had there been no unity in an Act. It has been shown before that the *Nāṭya sāstra*, as interpreted by Sāgara and Abhinava, enjoins that a particular incident requires to be fully delineated in an Act⁹¹. This principle has been emphasised again in the *Nāṭaka laksana-ratna kosa* where Sāgara enjoins that in an Act, the behaviour of a particular leading character should be visibly represented⁹². From this it appears that a sort of unity of action is prescribed to be maintained. Several views have been discussed regarding the duration of time to be represented in an Act and it has been shown that all the theorists are of opinion that a certain unit of time, generally a day, is to be covered by an Act. Generally speaking then, according to Indian theorists, an Act is to represent fully a particular incident forming an important part of the whole plot and occurring in a particular unit of time. There should not be any appreciable break within the Act, as the convention of the close of an Act through the exit of all characters shows. The *Daśa rūpaka* nicely puts this in a short compass, *ekāhacaritarkārtham*⁹³.

The untenability of the theory of the dependence of Acts on the Avasthā-Sandhi, as advocated by Abhinava-gupta and others, has also been shown. It has been shown above that an Anka maintains an unity of time and action. But no such unity is essential in an Avasthā. The first Avasthā of the *Abhijñāna-śakuntala* according to Rāghava-bhatta as shown before, represents incidents occurring in different days. No unity of action or time is tracable in the Acts IV, V, VI and part of VII of the *Abhijñāna-śakuntala* though they have been taken to be included in

the Vimarśa Sandhi by Viśvanātha ⁹⁴ It is useless to multiply instances It should be pointed out here that the plot of a full fledged drama can be analysed and divided for different purposes and from different standpoints but, a simplification of those into a clear cut mould is practically impossible Acts and Avasthās serve quite different purposes and are determined according to different standpoints The point has already been discussed One may correspond to the other, but not necessarily If Avasthās and Acts are so correlated, as taken by Abhinavagupta then it is difficult to find out the reason behind the two sets of terminology, while the ancient theorists are famous for their love of brevity in expressions It is interesting to note here that in Europe also there was a time when the principle of the five-fold natural divisions of a dramatic plot based on the normal division of a Greek Tragedy influenced playwrights so much that they divided their plays into five Acts But this wooden structure could not be maintained for a long time

CHAPTER XIX
ARTHOPAKSEPAKAS
1 Praveśaka

The purpose served by the Praveśaka in a Sanskrit drama has been indicated in our foregoing discussion on the Anka. Praveśaka is to epitomize the portions of the story which are not possible or permissible to be elaborately and visibly represented in an Act, but at the sametime should be conveyed to the audience for proper comprehension of the action. Drama is always a representation of selections. The entire history of a hero covering a long time can not be fully represented in a drama. An Act also, according to Indian convention can cover only a day, as shown before. So, the important and impressive events of a long period are so selected as occurring on some particular days, and are visibly represented in Acts. But to maintain the link of the whole story, the scattered portions omitted in Acts, are drawn together and briefly dealt with in the Praveśaka. This is the opinion of the *Nāṭya-śāstra* as understood by *Sāgara*¹ and Abhinavagupta. Later theorists also generally accept this view. But the above function of the Praveśaka is thought to be commonly shared by all the Arthopaksepakas, specially by the Viśvakambhaka. Abhinavagupta, therefore, takes the word Praveśaka of the *Nāṭya-śāstra* in the above context to stand for all the Arthopaksepakas.²

In the form of a popular etymology, *Sāgara* gives his opinion regarding the function of the Praveśaka. He says that the Praveśaka is so called because it introduces characters on the stage, *pravesayati pātrāṇi rangam iti prav eśakah*.³ He further states that the entrance of the immediately following character should be mentioned in the Praveśaka, and to justify this statement he quotes from an anonymous authority *asūcītya pātrasya praveśo naiva vidyate*,⁴ i.e., no character should enter the stage without being indicated. The entire verse with slight difference in

reading is found in the *Sangita-dāmodara*, in Ranganātha's commentary on the *Vikramorvaśiya* and also in the commentary on *Anargha rāghava* by Rūcīpati who in two cases attributes the verse to Bharata and in another to the *Sangitakalpataru*⁵ Ranganātha ascribes the verse to the commentary on the *Dasa-rūpaka* by Devapāni and says that the view is also shared by the *Sāhasānkiya-tikā*⁶ The above half of the verse given by Sāgara, is found in the commentary of Narahari on the *Abhijñāna-sakuntala* and also in the *Arthadyotanikā* of Rāghava-bhaṭṭa with a different reading and under different context⁷

Neither the *Nāṭya-śāstra* nor Abhinava gupta directly prohibits the entrance of a character without being indicated. Standard works like the *Dasa rūpaka*, *Bhāva prakāśana*, *Rasārṇava sudhākara* and *Sāhitya darpana*, also do not refer to this view. Dramatists, however, generally follow this principle. Some renowned commentators and a late work like the *Sangita-dāmodara*, as noted above, honour the principle. The *Nāṭaka laksana-ratna kośa*, so far as the extant works are concerned, is the earliest one to refer to this view. Sāgara seems to have taken the line from some ancient source⁸, probably the work of Mātṛgupta whom he honours so much. Rāghava-bhaṭṭa does not connect the view with the function of the Praveśaka, but Ranganātha, Rūcīpati, Narahari and Śubhankara refer to the view in connection with the Praveśaka or Viṣkambhaka⁹. They strongly assert that the main function of the Praveśaka (or Viṣkambhaka) is to give prior indication to the entrance of a leading character¹⁰. It thus appears that this principle got a wide recognition and among the theorists Sāgara is first to cite it as an ancient view.

To show other uses of the Praveśaka Sāgara quotes from the *Nāṭya-śāstra*

kālotthāna-gati-rasa-vyudāsārambha-kārya-viśayānām /
arthābhīdhanabhūtaḥ pravēśakah syād anekārthah //¹¹

According to the gloss of Sāgara, this verse means that the Praveśaka serves many purposes: it communicates the reckoning of time of a distant journey and causes the

change of Rasa and thus provides variety in the performance ¹² Abhinavagupta maintains that the above verse mentions five uses of the Praveśaka of which he gives examples and adds that there are other uses also ¹³

Regarding the characters to take part in a Praveśaka and the language to be used by them, Sāgara quotes from the *Nāṭya śāstra*

nottama-madhyama-purusairācarito nāpyudātta-vacana

krtah |

*prākṛta-bhāṣācārah prayogam āsādyā kartavyah ||*¹⁴

Thus in a Praveśaka, (a) no superior or middling character but only low ones are to take part, (b) there should be no *udātta-vacana* and (c) only Prākṛta is to be used. Sāgara gives no meaning of the word *udātta vacana* but, for illustration refers to the *Śaktyanka* where two monkeys take part in a Praveśaka, and then remarks *tadeva nodātta vacanam tadeva prākṛta bhāṣācāram* ¹⁵ It is evident that *udātta-vacana* has not been taken by Sāgara to mean Sanskrit language. But Abhinavagupta distinctly says *udāttam saṃskṛtam vacanam tasya nisedhaḥ* ¹⁶ So, according to Abhinavagupta only *nīca-pātras* should take part in a Praveśaka and not Sanskrit but only Prākṛta should be their language. Dhanañjaya also seems to prohibit the use of Sanskrit in the Praveśaka when he uses *anudāttokṭyā* in its definition which has simply been copied by Viśvanātha ¹⁷ The *Nāṭya-darpana* and *Rasārnava-sudhākara* also allow only *nīca-pātra* in a Praveśaka and as such, Sanskrit becomes prohibited ¹⁸ Bhoja also maintains that Śāurasenī etc., should be the language in a Praveśaka ¹⁹

Sāgara maintains quite a different view. From the *Nāṭya śāstra* he quotes *pariṇanakathānubaddhaḥ praveśako nāma vijñeyah* ²⁰, i.e., Praveśaka consists of dialogues of servants or retinue. In his gloss Sāgara includes in the term *pariṇana* such lower and middling characters as male and female slaves, chamberlains and the like ²¹ Thus the Kañcukin (chamberlain), a Sanskrit-speaking *madhyama pātra*, has been included among the characters to take part in a Praveśaka. Abhinavagupta, however, interprets the above hemistich of the *Nāṭya-*

śāstra to refer to all the Arthopaksepakas and maintains that the Kañcukin may appear in a Viṣkambhaka²², i.e. the Kañcukin or any *madhyama-pātra* has been excluded from the Praveśaka

In support of his above theory Sāgara quotes the view of Mātrgupta that permits parasites, (Vitas) ascetics, Brahmins, sages and chamberlains etc., to take part in a Praveśaka²³. These are all Sanskrit speaking characters. Again, at the conclusion of his gloss on the verse *kālotthānagatī* etc., of the *Nāṭya śāstra* (quoted before), Sāgara means to state that the only additional characteristic is to be added to the view of the *Nāṭya-śāstra* is the use of Sanskrit when ascetics etc., take part in a Praveśaka²⁴. Illustrations of Praveśakas with Sanskrit-speaking characters have been cited from third Acts of the *Rasavatīparinaya*, *Sasikāmadattā* and the *Abhijñāna-sakuntala*²⁵. But, the interlude at the beginning of the Act III of the *Abhijñāna-sakuntala* is noted as a Viṣkambhaka and not Praveśaka in printed texts and that is also the opinion of Rāghava-bhaṭṭa²⁶. It is a Viṣkambhaka in the opinion of all the theorists who do not follow the above principle of Mātrgupta, as here the disciple of the sage Kanva performs the interlude in Sanskrit language. The encyclopaedic *Bhāva-prakāśana* records the above view of Mātrgupta though his name has not been mentioned, and here we get the full verse,²⁷ half of which is found in the *Nāṭaka lakṣaṇa ratna-kōśa*. Among the commentators, two from Mithilā, Śankara and Naraharī quote the entire verse in their commentaries on the *Abhijñāna-sakuntala*²⁸ and the readings there correspond exactly with that adopted by Sāgara. It is all the more interesting to note here that Śankara attributes the verse to one *mahārāja*. Śankara, perhaps believed that Mātrgupta of Kalhana's *Rājataranginī*, who was a king and poet,²⁹ was also the author of a treatise on dramaturgy. After all, it is evident that there was a theory according to which middling characters like parasites, ascetics, chamberlains etc., all speaking Sanskrit, could take part in the Praveśaka. Perhaps Mātrgupta was the propounder of this theory, at least his name as the earliest supporter of the theory is recorded by Sāgara.

Sāgara quotes the view of another anonymous authority according to which the Praveśaka should be subservient to what follows,³⁰ and as an illustration of this characteristic, cites the Praveśaka in the Act III of the *Veni-samhāra*. The dialogues there between a *rāksasa* couple though in Prākṛta, has been mentioned as *udātta-vacana* by Sāgara.³¹ It has been shown before that following the *Nāṭya-śāstra* Sāgara prohibits *udātta-vacana* in a Praveśaka and also does not take it to mean Sanskrit language, as done by Abhinava. But here, while recording the view of another authority, he permits *udātta-vacana*, though he maintains silence regarding the implication of the word. Abhinava-gupta refers to a view that understands *udātta vacana* as *svātmā-kārya-vīsrānta-vacana*. Thus, according to this view, in a Praveśaka such speeches as refer to the affairs of those who take part in it, are prohibited³², i.e., in a Praveśaka, the dialogues, of course in Prākṛta, should be related to the affairs of the main characters, the hero, heroine etc. In the above illustration of Praveśaka from the *Veni-samhāra* Sāgara cites the speech of the *rāksasa* "Out of his wrath against the son of Drupada, he (Aśvatthāman) may kill us also" as *udātta vacana*.³⁴ The speech here gives a sequel of the main story (*prakrama*) by its reference to the wrath of Aśvatthāman who enters immediately with an unsheathed sword in his hand, and also is related to the safety of the characters present here. Thus it appears that Sāgara also takes *udātta-vacana* to mean speeches related to the affairs of characters themselves.³⁵

The Praveśaka maintains Sāgara, is to be used in between two Acts and there too, at the beginning of an Act and never in the middle or end.³⁶ It thus follows that a Praveśaka should not occur at the beginning of the Act I of a play. Dhanañjaya, Viśvanātha and Śingabhūpāla state this convention more explicitly.³⁷ But the *Nāṭya-darpana* maintains that this is the opinion of some theorists, some do not allow a Praveśaka at the beginning of the first Act.³⁸ Śāradātanaya also says that generally the Praveśaka is prohibited at the beginning of the first Act.³⁹ Abhinava-

gupta also maintains that the Praveśaka is to be used in between two Acts ⁴⁰ From the standpoint of Sāgara it may be argued that as the Praveśaka is to introduce the *pātra* of the following Act, it should be used at the beginning of that Act, and because in the Act I of a drama the *pātra* is introduced by the Sūtradhāra (or Sthāpaka) in the Prastāvana, the Praveśaka is of no use there

As a brief *re'sume'* of the entire discussion the following may be stated

- (1) Indian theorists agree that the Praveśaka is to epitomize the scattered portions of the story which are not possible or permissible to be elaborately represented in Ankas
- (2) The *Nāṭya-śāstra* as we have it, prohibits *udāṭṭa-vacana* and higher characters in the Praveśaka and prescribes only Prākṛta language there This is also the generally accepted view
- (3) Mātrgupta admits Sanskrit language and such characters as Vita, Tāpasa, Vipra, Kañcukin etc , in a Praveśaka Sāgara, Śāradātanaya and two commentators from Mithila accept this view
- (4) All the theorists agree that the Praveśaka should not be used at the beginning of the first Act, but from the evidences of the *Nāṭya-darpana* and *Bhāva prakāśana* it appears that there were some who had no objection against the use of Praveśaka at the beginning of the first Act
- (5) According to some, as recorded in the *Nāṭka-laksana-ratna-kośa*, even *udāṭṭa-vacana* is permissible in a Praveśaka where it is *prakramādhīna* Sāgara takes the word in a sense which has been referred to by Abhinavagupta to be the opinion of some
- (6) No character should enter the stage without prior indication This is a generally accepted theory in practice, though not expressed by any one excepting Sāgara Śubhankara and some commentators who also maintain that the Praveśaka serves to give the

prior indication of the entrance of a leading character in the immediately following Act

In conclusion, it may be pointed out that neither any one of the *nisedhas* nor the *vidhi* of the *Nāṭya-sāstra* regarding the Praveśaka as enumerated (in 2) above, is thought to be absolute by all the theorists. It may be added here that according to the *Viṣṇu dharmottara purāṇa*, two characters are to take part in a Praveśaka ⁴¹. This *purāṇic* injunction is but a general statement of facts, as Praveśakas are generally found to be performed by two characters, though instances of Praveśakas with only one character are not wanting. The one at the beginning of the Act II of the *Svapna-vāsavadatta* may be cited here, as an example

II Viṣkambhaka (Viṣkambha)

All the editions of the *Nāṭya sāstra* describe the Viṣkambhaka twice each. The GOS edition of the *Nāṭya sāstra* in the chap. XVIII, while describing the Prakaraṇa says ¹

- (1) *madhyama puruṣaṁnyam yojyo viṣkambhako'tratat-tvaññāṣṭh/ samskṛtavarāṇugataḥ samksepārthah praveśakavat//*
- (2) *suddhaḥ samkīrno vā dvividho viṣkambhako 'pi kartavyah/madhyama-pātrah suddhaḥ samkīrno nīcamadhyamakṛtaḥ//*

The KSS and KM editions here read another verse ²

- (3) *ankāntare mukhe vā prakaraṇam āsṛtya nāṭake vāpi, viṣkambhakastu nyataḥ kartavyo madhyamavradhamāḥ//*

Again in the chapter XIX of the GOS edition, we get a similar description of the Viṣkambhaka ³

- (1) *madhyama-puruṣa-nyojyo nāṭaka-mukhasandhi-mātra-saṁcārāḥ/viṣkambhakastu kāryah purohitāmāṣya-kañcukibhah//*
- (2) *suddhaḥ samkīrno vā dvividho viṣkambhakastu vyññāyah/madhyama-pātrāḥ suddhaḥ samkīrno nīcamadhyama-kṛtaḥ//*

The commentary of Abhinava-gupta on these two verses of the chapter XIX is not available. On the otherhand, the first one of these two verses is attributed to Kohala by Abhinavagupta⁴ and the second one is a copy of the second verse quoted above from the chapter XVIII. Thus these two verses appear to be interpolations, as stated by the editor⁵. The verse, attributed to Kohala by Abhinavagupta is also not very unsimilar to the first verse quoted above from the chapter XVIII. Thus, the authenticity of almost the entire definition of the Viṣkambhaka becomes questionable. However, according to the *Nāṭya-śāstra* as it stands now

- (a) Viṣkambhaka serves the same purpose as the Praveśaka. Like Praveśaka it is also used to convey to the audience in a summary way those events of the plot which are not represented in Act. Viṣkambhaka is *sāmkṣepārtha* like the Praveśaka (*praveśakarat*).
- (b) A Viṣkambhaka may be either *suddha* or *samkīrna*. In a *Śuddha-viṣkambhaka*, only Sanskrit is to be used by a *madhyama* character or characters, while in a *Samkīrna-viṣkambhaka*, there should be both Sanskrit and Prakrit-speaking characters (*nīca-madhyama-pātra*).

Thus the use of Sanskrit is the only mark that distinguishes a Viṣkambhaka from a Praveśaka where only Prakrit is to be used^{6a}. It is also clear from the above that the *Nāṭya-śāstra* recognises Praveśaka along with the Anka, as the main device of representation and Viṣkambhaka is considered as nothing but Praveśaka with the use of Sanskrit. Abhinava gupta also takes the word Praveśaka of the *Nāṭya-śāstra* in several places, as shown before, to stand for the five Arthopakṣepakas and also for Viṣkambhaka⁶. But in other later works, excepting the *Nāṭaka-lakṣana-ratna-kōśa* and *Śṛṅgāra-prakāśa*⁷, Viṣkambhaka is found to be defined first and the definition of the Praveśaka comes as an *atideśa*. These later authorities, however, follow the *Nāṭya-śāstra* closely, so far as the nature and function of the Viṣkambhaka and Praveśaka are concerned⁸.

Following the *Nāṭya-sāstra* Sāgara also admits that the Viṣkambhaka does not differ materially from the Praveśaka, it is *pravesakasthānīya*⁹, and is of two kinds *suddha* and *sankīrna*. Only Sanskrit is to be used in the *śuddha*-viṣkambhaka, if an inferior character, speaking Prakrit is also involved, it is *Sankīrna*-viṣkambhaka¹⁰. But it has been shown that Sāgara following Māṭṛgupta permits Sanskrit-speaking *madhyama* characters to take part in a Praveśaka and as such, the use of Sanskrit or the participation of a *madhyama* character cannot be the mark to distinguish a Viṣkambhaka from a Praveśaka. To show the distinction between the two, Sāgara quotes from an anonymous source and adds his comment

*kuto 'pi sveichayā prāptah sambaddho nabhāyorapi/
viṣkambhakah vijñeyah kathārihasyāpi sūcakah|| kuto 'pi hetoh
svayam evāgatah/sambaddho nobhāyorapi nāyaka-tadvipakṣa-
yorapi na pratibaddhah||*¹¹

The above verse occurs also in the *Bhāva prakāśana* and *Saṅgīta-dāmodara*¹². Among the commentators Ruciṣpati and Jagadhara quote the verse and ascribe it to Bharata Śankara also quotes it but gives no name of the source¹³. Ruciṣpati further says *viṣkambhako nāma pātrabhedah*. This gives a clear hint to the implication of the above verse and Sāgara's comment thereon. A Viṣkambhaka is to be carried on by a character or characters who should not be directly connected with the hero or his enemy. The particular type of character thus involved, is to enter the stage out of his own accord and should indicate relevant matters of the plot.

Sāgara tries to give an etymology of the word and says that a Viṣkambhaka is so called as it supports (the progress of the action) out of joy¹⁴. Dr Raghavan remarks, "It is usual to interpret Viṣkambhaka on the basis of the meaning, the supporting thing, its relation to exhilaration mentioned by the NLRK is original, but not universally applicable"¹⁵. Sāgara also does not claim it to be so. Abhinavagupta says, *viṣkambhayaatyupastambhayaṭi viṣkambhakah*, and this sense has been made more clear in the *Nāṭya darpaṇa* when

it says that the Viṣkambhaka supports the action by linking (the scattered portions of the story) ¹⁶

From the above discussion, it appears that Sāgara admits of no essential distinction between the Viṣkambhaka and Praveśaka. In common with other theorists he maintains that there should be at least one Sanskrit speaking *madhyamapātra* in a Viṣkambhaka. But neither Sanskrit speech nor *madhyamapātra* is prohibited in a Praveśaka according to the *Nāṭaka-lakṣana-ratna-kośa*. A Praveśaka maintains Sāgara, indicates the entrance of the next leading character and this seems to be the only distinguishing feature of a Praveśaka over Viṣkambhaka in his opinion.

It has been shown before that with other theorists Sāgara also do not admit the use of Praveśaka at the beginning of the first Act of a drama, though the *Nāṭya-darpana* refers to the view as maintained by some. As to the position of the Viṣkambhaka, Sāgara maintains silence and this may be explained as his consent to its use either between two Acts or at the beginning of the first Act. Abhinava-gupta informs us that Kohala favours the use of the Viṣkambhaka at the beginning of the first Act only and this is corroborated by Rāmacandra-Guṇacandra, while Śāra-dātanaya attributes the view to Bhoja ¹⁷. Abhinava-gupta himself maintains that unlike the Praveśaka, the Viṣkambhaka may be used at the beginning of the first Act, but this does not mean that it should not be used between two Acts, i.e., it may be used between two Acts and also between the Prastāvanā and the first Act ¹⁸. This is also the generally accepted convention ¹⁹.

Dr M M Ghosh observes, "First it (Viṣkambhaka) related to the Nāṭaka" and that perhaps in a later stage of the development of Indian drama, it came to be related to the Prakaraṇa also ²⁰. But the *Nāṭya-śāstra* (GOŚ XVIII) defines the Viṣkambhaka while describing the Prakaraṇa and the definition found in the chap XIX (GOS) has been suspected to be interpolation. Bhoja clearly states that the Viṣkambhaka, serving the purpose of the Praveśaka, is to be used here in the Prakaraṇa, and Sanskrit speaking

madhyama-pātras are to take part in it ^{20a} Abhinava gupta also maintains that the Viṣkambhaka is much more useful in a Prakaraṇa which contains a large number of middling characters ²¹ This makes the very reverse of Dr M M Ghosh's above observation more probable The *Nāṭaka lakṣaṇa ratna-koṣa* gives the view of Cārāyana who favours the use of Viṣkambhaka in Nāṭaka and Prakaraṇa alike ²² But in another place while describing the Prakaraṇa Sāgara asserts that Viṣkambhaka is obligatory in Prakaraṇa ^{22a} The KM and KSS editions of the *Nāṭya-śāstra* read a verse *ankāntare mukhevā* etc as quoted above, ²³ that restricts the use of Viṣkambhaka in Nāṭaka and Prakaraṇa only Another verse, that occurs in all the editions of the *Nāṭya-śāstra* clearly states *prakaraṇa nāṭaka viśaye praveśakah sam-
vādhātavyah* Abhinavagupta in his commentary on this verse says that the scope of the theme in *rūpakas* other than the Nāṭaka and Prakaraṇa is limited, so, the Praveśaka is not a necessity there ²⁴ Here Praveśaka undoubtedly stands also for the Viṣkambhaka For the same reason the *Nāṭya-darpana* restricts the use of the two in Nāṭaka, Prakaraṇa, Nāṭikā and Prakaraṇī ²⁵ the last two types of plays are later developments in the model of the first two respectively It thus appears that according to the established principle of dramaturgy, the use of Praveśaka and Viṣkambhaka is recommended in Nāṭaka and Prakaraṇa alike for the representation of complicated plots This principle, as shown above, is also supported by the canons of the *Nāṭya-śāstra* ²⁶

III Ankāvatāra (Garbhāṅka)

There has been a longstanding confusion regarding the nature and utility of Ankāvatāra and Ankamukha The introduction of other two terms Garbhāṅka and Ankāsya by some theorists has made the problem more complicated Sāgara, however, takes no note of these two terms and explains only Ankāvatāra and Ankamukha

Ankāvatāra, says Sāgara, is the transition of an Act, *ankasyāvataranam*,¹ and then quotes the following definition from an anonymous source ,

*samāpyamāna ekasminnanke hyanyasya sūcanam/
samāsato hi nātyoktarh (nātyajñārḥ or nātyoktyā ?) so'ankāvat-
āra iṣyate* ²//

The confused text of the *Bhāva-prakāśana* gives, with a minor difference in reading, this definition of the Ankāvatāra³ along with the other definition of the same from the *Dasa-rūpaka* Jagaddhara in his commentary on the *Mālati-mādhava* quotes this definition of the Ankāvatāra⁴ Dr Raghavan informs us that the above verse is quoted by Bahurūpa Misra in his commentary of the *Dasa rūpaka* and is ascribed to the Dvādasasāhasrī⁵ According to the above view, Ankāvatāra is the indication of the next Act by means of short (dramatic or cryptic) speech at the end of the preceding Act Sāgara illustrates this Ankāvatāra by the closing verse of the Act I of the *Nāgānanda* The hero of the drama here in this verse, describes the plight of an elephant due to the scorching heat of the mid day sun and Sāgara means to say that this indicates the representation of the longing of the hero for the heroine in the next Act⁶ It may be noted here that the Act II depicts the longing of both the hero and heroine for each other It thus appears that Ankāvatāra, according to this view, is the dramatic fore-shadowing of the events of the next Act, at the end of the preceding Act Jagaddhara also takes it in this sense as appears from the context and his comment⁷ It is important to note here that there is a Pravesaka between Acts I and II of the *Nāgānanda* Similarly a Viṣkambhaka intervenes between the Acts VIII and IX of the *Mālati-mādhava* Thus it appears that the above view on Ankāvatāra admits the intervention of an interlude between the two Acts concerned But this is opposed by the *Dasa rūpaka* and its followers, as will be shown It is curious that Viśvanātha practically follows the *Dasa-rūpaka* in defining the Ankāvatāra but, for illustration cites the transition of the Act VI from the Act V of the *Abhijñāna-śakuntala*, and between these two Acts there is also

a Pravasaka, the fisherman scene⁸ Dr K. K. Datta Sastri informs us "The Bengal recension of the drama, however, deems it (the Pravesaka) as a part and parcel of the fifth Act and gives it the designation Ankāvatāra." The said scholar also shows reasons and justifies the standpoint of the Bengal recension in designating the fisherman scene itself as an Ankāvatāra instead of Praveśaka⁹ But the theorists, as shown above, do not maintain that the interlude itself is the Ankāvatāra. Thus, according to the school of thought followed by Sāgara, Ankāvatāra consists in prior indication to the events of the next Act at the close of the preceding Act, and there may be the intervention of an interlude between the Acts concerned.

According to the *Dasa rūpa* as interpreted by Dhanika, that is the case of Ankāvatāra when without any intervention of a Viṣkambhaka and Praveśaka, the next Act commences as a continuation of the preceding one being just hinted at by some dramatic personae,¹⁰ evidently at the close of the preceding Act. For illustration, Dhanika cites the passing of the first Act to the second in the *Mālavikāgnimitra*¹¹ This is the generally accepted view regarding the Ankāvatāra. The *Bhāva-Prakāśana* in its usual way, reproduces the above definition and illustration from the *Dasa-rūpa* along with the other definition, as stated before¹² The *Sāhitya-darpana* also gives a similar definition of the Ankāvatāra,¹³ though the illustration cited goes to support the view of Sāgara, as pointed out before. Vidyānātha endorses the view of Dhanañjaya¹⁴ Śiṅga bhūpāla cites the same illustration as in the *Avaloka* and seems to follow the *Dasa rūpa* when he defines the Ankāvatāra as, where all the characters of the preceding Act enter the next Act to represent the continuation of the same event¹⁵ Rūpa Gosvāmin reproduces this definition of the *Rasārṇava sudhākara* with a minor modification¹⁶ Thus, according to this group of theorists headed by Dhanañjaya, Ankāvatāra is the device for passing from one Act to another without any intervention of an interlude.

From the *Nāṭya-sāstra* and *Abhinava bhārati* we get at least three more or less similar but confusing definitions of the Ankāvatāra. The GOS version in chapter XIX defines it as

*ankānta eva cāṅka nīpatati yasmīn prayogam āśādyā/
byārtha-yukti-yukto jñeyo hyankāvatāro 'sau*||¹⁷

But the commentary of Abhinavagupta on this verse is not found. In another place, however, Abhinava-gupta gives almost an identical definition of the Ankāvatāra and seems to regard the same as from the *Nāṭya-sāstra*.¹⁸ According to this definition, when in practice an Act comes immediately after the close of another and is related to the central theme, it is Ankāvatāra. The incident represented in the preceding Act, directly continues to the following Act, as Abhinavagupta seems to understand it.¹⁹ This is exactly what the *Dasa rūpaka* says about Ankāvatāra more clearly. The *Nāṭya-darpana* also gives a similar definition of the Ankāvatāra and cited the same illustration as in the Avaloka.²⁰

“That there was further confusion”, regarding the Ankāvatāra is evident not from the *Nāṭya darpana* alone, as informs Dr Raghavan,²¹ but from the *Abhinava-bhārati* itself which the *Nāṭya-darpana* follows. The name of the *Śrngāra-prakāśa* also cannot be omitted as the source of the confusion noticed in the *Nāṭya darpana*. Abhinava-gupta informs us that Kohala defines Ankāvatāra, a kind of Anka as, *ankasyāṅkāntare yogastvavatārah prakīrtitah*.²² i.e. when one Act is directly connected with the other, it is Ankāvatāra. This Ankāvatāra of Kohala appears to be the same as that of the *Nāṭya-sāstra*, as discussed before. Abhinava-gupta himself, on the other hand, says that when in an Act the central theme of all other Acts, i.e., the Bija is introduced, it is called Avatārāṅka. The illustration is cited from the Act II of the *Ratnāvalī* where Susangatā in appreciation of Sāgarikā's love for the king remarks ‘Such a bride should desire such a groom’.²³ It is apparent that Abhinava-gupta here gives practically a separate definition of the Avatārāṅka than that is given by Kohala whose view he himself quotes. Now this Avatārāṅka of Abhinavagupta is nothing but Ankāvatāra and thus we get two definitions of the same from Abhinava-gupta himself.

- (1) Passing from one Act to another without any break, this is the most common view, supported by the *Nāṭya sāstra* and is held by Kohala, Dhanañjaya and others
- (2) Introduction of the central theme of all other Acts in one Act,—first found in the *Abhinava-bhāratī*

The encyclopaedic text of Bhoja's *Śṛṅgāra-prakāśa* is much more confusing. In one place in the chapter XI it describes Praveśaka, Viskambhaka, Anka-mukha, Garbhānka and Cūlikā, but omits Ankāvatāra²⁴. Here the Garbhānka has been described as

*ankāntare parānko nīpatati yasmin prayogam āsādyā/
bijārtha-yukti-yukto garbhānko nāma sa jñeyah||*

This Garbhānka of Bhoja is the Ankāvatāra of the *Nāṭya-sāstra* and *Abhinava-bhāratī*²⁵. In another place we find that the name of the Ankamukha is missing and Ankāvatāra is included and thus the number five is not disturbed²⁶. Again in the same chapter we find another description of Garbhānka, where it has been stated to be a synonym of Ankāvatāra²⁷

*bijārtha-yukti-mān anko yo'nkeṣvekan prayujyate/
sa nātakesu garbhānko 'nkāvatāraśca kathyate||*

According to this view, among the Acts the one which is *bijārthayukti-mān* (containing the introduction of the central theme, i.e. the Bīja) is called the Garbhānka or Ankāvatāra. This definition of Garbhānka Ankāvatāra is offered in another words by Abhinava gupta as that of Avatārānka²⁸. Bhoja, as it appears from the above, gives two separate definitions one of the Garbhānka and the other of the both Garbhānka and Ankāvatāra. The Ankāvatāra of the *Nāṭya-sāstra* and others has been taken as the Garbhānka, and the Avatārānka of Abhinava gupta has been recognised as Garbhānka or Ankāvatāra. Śāradātanaya also seems to understand Garbhānka as another name of the Ankāvatāra, but it has been pointed out before that he records both the views, one held by Sāgara and the other found in the *Nāṭya-sāstra*, *Dāsa-rūpaka* etc. We are not sure with what Ankāvatāra Śāradātanaya identifies the Garbhānka

The *Nāṭya-darpana* first sets forth the most common view on *Ankāvatāra*³⁰ and then practically in the words of *Abhinava-gupta* records his view on *Avatārāṅka* as being the definition of *Ankāvatāra* according to some. The same illustration as found in the *Abhinava-bhārati* has also been cited,³¹ and then is stated

ayam ca garbhāṅko 'pyucyate/yadāhuh
 ankāntareva cāṅko nīpatati yāsmun prayogam āsādyā/
 bijārtha yukti yukto garbhāṅko nāma vijñeyah || 111 ||³²

This verse is undoubtedly the same as found in the *Nāṭya sūtra* as the definition of the *Ankāvatāra*. But the slight changes in readings of underlined words here have completely changed the meaning of the verse. The verse, as it is, means that when an *Anka* comes within another *Anka*, it is called *Garbhāṅka*. But this does not appear to be the intended meaning of the authors, as the verse has been cited to support the view that *Garbhāṅka* is *Ankāvatāra*. None of the two definitions of *Ankāvatāra*, given before by themselves can be taken as fully identical with this definition of *Garbhāṅka*. It is not also clear which one of two *Ankāvatāras* according to two different views is intended to be referred to by the pronoun *ayam*. Most probably the *Ankāvatāra* according to the common view is meant here by *ayam* and Dr. K. K. Datta Shastri rightly opines that this form of *Garbhāṅka* is obviously based on a doubtful version of the *Nāṭya-sūtra*, available to the authors of the *Nāṭya-darpana*.³³

In practice also, we find that the introduction of some sort of a stage performance within the stage came to be a recognised dramatic device even from the time of *Kālidāsa*. In the Act II of the *Mālavikāgnimitra*, there is a solo performance of *Chalitaka* type of dance by *Mālavikā*, followed by songs *Śrīharṣa*, in the 7th century, made a further development of the idea. In the Act III of his *Priyadarśikā* that we actually find is almost an embryo drama (to use Keith's terminology), a small play with bits of preliminary details within a play, and in the text it is rightly named as *Garbha-nāṭaka*. *Bhavabhūti* in the last

Act of the *Uttaracarita* and Rājaśekhara in the Act III of his *Balarāmāyana* adopt the same device

In the realm of dramaturgy, as it appears from above discussion, Garbhāṅka, as a device of the representation of plot appears first in the *Srngāra prakāsa* of Bhoja in the 11th century, so far as extant texts are concerned But here and also in the *Nāṭya-darpana* (12th cent) and *Bhāva-prakāsa* (13th cen), it is treated as identical with Ankāvatāra The *Nāṭya-darpana*, however, records a new definition of Garbhāṅka according to which the above old practice of inserting a dramatic representation within the body of an Act seems to be first recognised in the theory The definition concerned, as quoted before, is apparently taken from the *Nāṭya-sāstra* but with significant changes in reading This definition with its basis in the *Nāṭya-sāstra* was most probably shaped by some theorist with an eye on the said old practice and was included in some version of the *Nāṭya-sāstra*, reasonably long before Rāmacandra-Gunacandra who without any question to its authenticity included it in their work

Later in the 14th century, Viśvanātha and Śingabhūpāla took up Garbhāṅka but not as an Arthopaksepaka They treated it as topically related to Anka According to Viśvanātha, Garbhāṅka is a play with *rangadvāra* and *āṃukha* within a play As an illustration Viśvanātha cites the *Śtāṃyamaṃara* scene,³⁴ called a Garbhāṅka by the poet himself in the Act III of the *Balarāmāyana*³⁵ Śingabhūpāla describes Garbhāṅka in the same light but more elaborately³⁶ and Rūpa Gosvāmin follows him closely³⁷ This is in brief the history of Garbhāṅka in theory and practice³⁸

IV ANKA-MUKHA (Ankāśya)

The *Nāṭaka lakṣana-ratna kośa* defines Anka-mukha, as the Act where there is a rèsumé of the leading ideas of all the following Acts¹ The illustration is cited from the opening scene of the *Mālatī-mādhava* where there is an introductory report of all the main events to follow in

succeeding Acts ² In the text, however, the sence is called a Miśra viṣkambhaka The *Bhāva-prakāśana*, as usual, with other views gives the above definition and illustration of Anka-mukha ³ Dr Raghavan informs us that Bahurūpa wrongly ascribes the definition to Bharata (*satsahasrīkāra*) ⁴ As in the case of Ankāvatāra, Sāgara's view of Anka-mukha also is quite different from the more common conception According to Sāgara Ankāvatāra consists in the prior indication of the events of the next Act at the close of an Act, and Anka-mukha means a résumé of the events of all other Acts in a particular Act Thus, from this standpoint the difference between the two is clear But this Anka-mukha of Sāgara is the Avatārānka (Ankāvatāra) of Abhinavagupta as explained before

The definition of the Anka-mukha, as available in the *Nāṭya śāstra* but which has been ascribed to Kohala by Abhinavagupta ⁵, means that when the detached beginning of an Act is linked up by means of prior indication by some male or female character, evidently in the previous Act, it is called Anka mukha In principle, this definition of Anka-mukha is supported by Dhanañjaya, Rāmacandra and Śingabhūpāla, but they use the term Ankāśya instead of Anka mukha, and in the *Nāṭya-darpana* both the terms are clearly stated to be synonyms ⁶ Bhoja also gives the definition from the *Nāṭya śāstra* ⁷ Śāradātanaya while enumerating the Arthopakṣepakas uses the term Ankāśya, ⁸ but in his usual way gives all the variant definitions of Ankāśya and Anka-mukha He quotes the definition and illustration of Ankāśya verbatim from the *Dasa-rūpaka* and *Avaloka* respectively ⁹ and from the *Nāṭaka-lakṣaṇa-ratna-kosa* he takes those of Anka-mukha ¹⁰ Again he gives another definition of Ankāśya which is very similar in form to that found in the *Rasārṇava-sudhākara* and in matter to that of the *Dasa-rūpaka*, and a second of Anka-mukha which appears to be similar to that found in the *Nāṭya-śāstra* ¹¹ Thus *Bhāva-prakāśana* seems to give two definitions of each of the Anka mukha and Ankāśya which appear to be recognised here as two separate devices But the number of the Arthopakse-

pakas is five and Śāradātanaya seems to have no intention to disturb this fact recognised by all. It may thus be supposed that Śāradātanaya takes Anka-mukha and Ankāśya as the two names of the same device but gives all the available definitions with the name Anka-mukha or Ankāśya as found in his sources. Viśvanātha defines and illustrates Anka-mukha and his definition is quite in line with that of Sāgara and the illustration is also the same as in the *Nāṭaka-lakṣaṇa ratna-kosa* i.e., from the beginning of the *Mālati-mādhava*.¹² Then he simply quotes the definition and illustration of Ankāśya from the *Daśa-rūpaka* and *Avaloka* and also frankly admits *etacca dhanika matānusārenoktam*.¹³ Lastly Viśvanātha informs us that according to some this Ankāśya is covered by the definition of Ankāvatāra.¹⁴ It is thus clear that he himself does not recognise Dhanika's form of Ankāśya. Rūpa Gosvāmin, though at the very beginning of his *Nāṭaka-candrikā* despises the *prakriyās* of Viśvanātha,¹⁵ yet follows him closely in respect of Anka-mukha. He first gives the definition of Anka mukha from the *Sāhitya-darpana* with the word *ankāśya* in place of *anka-mukha* in the source, but remarks that this Ankāśya is identical with the Anka-mukha according to some. Then the definition of Ankāśya is quoted, apparently from the *Rasārṇava-sudhākara* with the remark that it is covered by Ankāvatāra according to some.¹⁶ Thus it appears that Rūpa Gosvāmin prefers to use the term Ankāśya but follows Viśvanātha, so far as the treatment of the topic is concerned. It may be noted here that the definition of Ankāśya as found in the *Daśa-rūpaka* and *Rasārṇava-sudhākara* is similar to that of the Anka-mukha of the *Nāṭya-sāstra* and that again has been ascribed to Kohala by Abhinavagupta as stated before. But we have seen that Sāgara defines Ankāvatāra as the indication of the following Act by means of a cryptic speech at the end of the preceding Act. This is undoubtedly similar if not identical, to the definition of Anka-mukha, as available in the *Nāṭya-sāstra* and ascribed to Kohala by Abhinava-gupta.

Regarding the term Ankāśya it may be said that among the texts available to us, it is first found in the *Dasa rūpaka*. The term itself signifies nothing new, only *mukha* of Anka-mukha of the *Nāṭya sāstra* is substituted by its synonym *āśya* and this may be supposed to be due to metre causa, as it appears from the definition of Ankāśya in the *Dasa-rūpaka*. Sāgara and Bhoja stick to the old term. Other theorists who use the term Ankāśya either directly follow the *Dasa-rūpaka* or record its view as reference only.

We thus get two distinct views before us regarding the nature of Anka-mukha.

- (1) It is the resume of the leading events of all other Acts. This is the view of Sāgara. Śāradātanaya records this definition of Sāgara and Bahurūpa ascribes the same to *Satsahasrīkāra* i e., to Bharata, but it is not found in the present *Nāṭya sāstra*. Viśvanātha gives a similar definition of Anka-mukha and Rūpa Gosvāmin follows him. The definition of Anka mukha, as available in the *Nāṭaka-laksana-ratna kosa* is similar to that of Avatārānka (Ankāvatāra) of Abhinavagupta.
- (2) According to the *Nāṭya-sāstra* (or Kohala in the opinion of Abhinavagupta) Anka-mukha links up the detached beginning of an Act by means of prior indication. This is the most common view and is supported by Boja, Dhanañjaya, Rāmacandra Guṇacandra and Śingabhūpāla. Śāradātanaya also records the view. But this definition of Anka-mukha is similar to that of Ankāvatāra as found in the *Nāṭaka laksana ratna-kosa*. Viśvanātha and Rūpa Gosvāmin, perhaps due to the influence of Sāgara, maintain that this Anka mukha (Ankāśya) is covered by Ankāvatāra of some.

It thus appears that there has been a long standing confusion regarding the nature of Ankāvatāra and Anka mukha with its root in the *Nāṭya sāstra* and *Abhinava-bhārati*. In the present state of our knowledge and also with the present *Nāṭya-sāstra* in our hand we cannot say

which one of the two views, stated above, is earlier. The *Nāṭaka-lakṣaṇa-ratna-kosa* maintains silence regarding the source of the definitions of both *Ankāvatāra* and *Anka mukha*, but the view upheld therein cannot be declared later at least in the face of *Bahurūpa*'s opinion, as stated before. The view had also enjoyed a wide recognition, and this is evident from the works of some commentators and theorists, as shown before. Had it been a theory of obscure or later origin or of *Sāgara*'s own, it would not have been recognised by them. Who knows whether there was a version of the *Nāṭya-sāstra* or some similar renowned work available to *Sāgara* from which these views were derived.

V Cūlikā

Sāgara says that *Cūlikā* is the name conventionally used to denote the speeches uttered by persons from behind the screen to serve some dramatic purpose.¹ In support of this statement *Sāgara* quotes

*yathā paṭi-madhya-gatāḥ sūta-māgadha-vandibhiḥ/
arthopakṣepaṇam yatra kriyate sā hi 'cūliketī'//*²

Cūlikā neither indicates some future event necessarily, nor introduces a character on the stage always. When something related to the plot is hinted, indicated or reported from behind the curtain, it is called *Cūlikā*, and this is the common view.³ *Sāgara* maintains that generally *Sūtas* (charioteers), *Māgadhas* (panegyrists) and *Vandins* do the job. The word *vandinaḥ* has been taken to mean *Nagnācāryas*,⁴ referring to minstrels (not to naked teachers) as has been shown by Dr *Rāghavan* with evidences from lexicons.^{4a} But the word in this sense is not of common use and the reading may be emended as, *nāṇḍyācāryaḥ*, meaning *mangala-pāṭhaḥ*.^{4b} *Sāgara* further maintains that others, even leading characters may also take part in a *Cūlikā* and it is not intended that only the characters, mentioned above should always perform it.⁵ This

contention is supported with the views of Bharata and Aśmakutta⁶

*ata eva munirbharatācary / asmakuttasca/
antah patnivistair yat kriyate'rtha-nivedanam/
antar yamanikā-samsthais-cūlikārtha-prakāsanam//*

It is evident that this is not a full verse, as is treated in the text of the *Nāṭaka-laksana-ratna kosa*, but two halves of two separate verses from two different sources and Sāgara himself means to say so in *ata eva* etc, as above Both, however, mean the something that Cūlikā is the information concerning the plot conveyed from behind the curtain by anyone

Abhinavagupta informs us that Kohala defines Cūdā (cūlikā) as *arthopaksepanam cūdā bahvārthasā sūta-vandibhiḥ*⁷ It is interesting to note that Kohala also assigns the task of performing the Cūdā to such roles as Sūtas and Vandins etc The *Nāṭya-darpana* gives two names of this device viz, Cūlā and Cūlikā and then says 'sā cūdeva cūlikā'⁸ From all these it appears that Cūdā, as given by Kohala, was the original name and the Cūlā and Cūlikā came from it

Śingabhūpāla gives a detailed account of Cūlikā⁹ and expressly states that it may occur at the beginning, middle or end of an Act and this has been taken up by Rūpa Gosvāmin¹⁰ In the *Rasārṇava-sudhākara* a distinction has been drawn between Cūlikā and Khandacūlikā The former is the same as maintained by all other authorities But when at the beginning of an Act, one character on the stage and the other behind the curtain take part in conversation and serve the purpose of Cūlikā, it is Khandacūlikā Śingabhūpāla points out that others call it a case of Viskambhaka, but he himself does not prefer to call it so, *enām viskambham evānye prāhur nartan matam mama*¹¹ The illustration of this Khandacūlikā has been cited from the Act I of the *Bālarāmāyana* of Rājasekhara¹² But this is not the common view of Cūlikā

VI A general review of the Arthopakṣepakas

The five Arthopakṣepakas have been explained with a comparative study of the theories advanced by different authorities. There is a confusion regarding the term Arthopakṣepaka itself. The *Nāṭya-śāstra*, as we have it, uses the term only once in the chapter XIX (GOS) where all the five have been defined¹. The two interludes, Praveśaka and Viṣkambhaka, however, are elaborately treated in the previous chapter. The verse that enumerates the five and contains the term Arthopakṣepaka and also the verses which define the five in the chapter XIX of the *Nāṭya śāstra* (GOS) are held to be spurious by the editor of the GOS edition² on the grounds that (i) some of the manuscripts omit these verses, (ii) Abhinava's commentary on them are not available, (iii) some of these verses are mere repetitions as they are found in the previous chapter, and (iv) some of them are identical with the verses of Kohala, quoted by Abhinavagupta. But Dr K K Datta Shastri maintains that these verses of the *Nāṭya-śāstra* cannot be held spurious because, (i) omission of a passage in one or other manuscript does not necessarily imply its spuriousness, (ii) Abhinavagupta does not explain each and every passage of *Nāṭya-śāstra*, (iii) repetitions are not totally unknown to the *Nāṭya-śāstra*, (iv) verses attributed to Kohala by Abhinava may be considered as taken from the *Nāṭya-śāstra* verbatim by Kohala himself³. Dr Shastri has justified each and every one of these contentions with sufficient evidences from the *Nāṭya-śāstra*, *Abhinava-bhārati* and the *Nāṭaka-lakṣana-ratna kosa*. But he himself admits that the text of the *Nāṭya-śāstra* is extremely uncertain in this portion⁴. Moreover, what portions of the present *Nāṭya śāstra* are pre-Bharatan, post-Bharatan, and Bharatan is yet to be finally settled. Kohala is presented before us in the *Nāṭya-śāstra* as one of the most prominent pupil of the sage Bharata and he has been entrusted with the duty of treating all matters left out in the *Nāṭya-śāstra*⁵. His "relation with the *Nāṭya śāstra* is not quite clear". The time and extent of the supposed influence⁶ of his

work on the redactors of the *Nāṭya sāstra* has not yet been properly assessed. It may also be supposed that many verses of some earlier version of the *Nāṭya-sāstra* were taken verbatim by Kohala in his work and many verses from which, on the other hand, were included in the *Nāṭya sāstra* long before Abhinavagupta. So, if some verses appear as identical with quotations from Kohala, we are not fully justified to call them spurious. It is also a fact that Abhinavagupta himself regards Kohala in some places as coeval with Bharata⁷. Moreover, the definition of Ankāvatāra, as quoted in the *Abhinava-bhārat* with the introductory remark *yathoktam*, shows that Abhinavagupta himself recognises it as taken from the *Nāṭya-sāstra*. This definition is almost identical with that found in the chap. XIX of the (GOS) *Nāṭya sāstra*^{7a}. In another place Abhinavagupta remarks⁸ *tathā ca kohalo 'arthopaksepapa-pāñcakan uktavān*, 1 c, Kohala enumerated the five Arthopakṣepakas. If we are to believe on the evidence of this statement of Abhinavagupta that Kohala first defined each of the five Arthopakṣepakas, then we are to accept that the above mentioned definition of Ankāvatāra was taken by Abhinavagupta from the work of Kohala. But Abhinavagupta himself does not appear to have meant that, as shown above. We have seen that the *Nāṭya-sāstra*, elaborately treats Praveśaka and Viśkambhaka in chapter XVIII (GOS). In chapter XIX (GOS) along with these two other three Arthopakṣepakas are defined. Of these three the definition of Ankāvatāra appears to be genuine from the above evidence of the *Abhinava-bhārat*. From all these it appears that the definitions of all the five were there and Kohala brought them under one general term Arthopakṣepaka, enumerated the five as Abhinavagupta puts it, and systematised the whole scheme. Kohala thus, may be credited with the coining of the term Arthopakṣepaka. Moreover, Abhinavagupta most reasonably points out that the *Nāṭya-sāstra* uses the term Praveśaka in several places instead of Arthopakṣepaka, as a generic one to signify either all the five devices or the two main ones

Praveśaka and Viṣkambhaka⁹ Had the term Arthopakṣepaka been known originally, it could have been conveniently used. This term appears once in the *Nāṭya sāstra* (GOS XIX 110) in the verse that enumerates the names of five devices and this verse may be said to be included in the *Nāṭya-sāstra* after Kohala.

An Act in a Sanskrit drama, as has been shown before, may consist in itself of more than one scenes. But Praveśaka and Viṣkambhaka are clear cut scenes in the modern sense of the term. The back-ground is never represented as changed in a Praveśaka or Viṣkambhaka, as is very often done in an Act. But regarding other three Arthopakṣepakas, it may be said that they are never treated, either in theory or in practice, as separate scenes outside an Act. Ankāvatāra and Anka-mukha are always included within one or other of the Acts and are never treated as entities exterior to the Acts like Praveśaka or Viṣkambhaka.¹⁰ Cūlikā consists of simply in the indication of something from behind the screen and nothing more.¹¹ So, if it occurs even at the very beginning of an Act, it cannot be taken as a separate scene.¹² Thus, generally speaking Ankāvatāra and Anka-mukha signify the nature of the beginning of an Act or a particular relation between two Acts. We have also seen that *ākāśa-vacana* and *nepathya vacana* are taken by Mātrgupta, Sāgara and others as Sandhyantaras. Cūlikā (i.e., utterance of something from behind the screen) in an Act is nothing but *nepathya vacana* i.e., a Sandhyantara and cannot be included in the Arthopakṣepakas. Like the Ankāvatāra and Anka-mukha Cūlikā, perhaps, was also used to denote a particular style of beginning of an Act. Most probably it was taken to mean the starting of an Act with the indication of something from behind the screen through *nepathya-vacana*. The Viṣkambhaka at the beginning of the Act II and Acts III and V proper, of the *Uttara-rāma-carita* start with Cūlikā. Thus these three Arthopakṣepakas (viz., Anka mukha, Ankāvatāra and Cūlikā) denote the modes of the beginning of Acts.

The above seems to be the view of Kohala who maintains

that there are three types of Acts marked by *Ankāvātāra*, *Cūdā* (*Cūlikā*) and *Anka mukha*, as *Abhinavagupta* informs us¹³ It thus appears that according to *Kohala* the *Anka* itself is the main *Arthopaksepaka*, because the three types of these *Ankas* have been included in the five *Arthopaksepakas* by himself¹⁴ *Sāgara* also maintains that the *Arthopaksepakas* are but *artha pratīpādakas*, those which set forth or introduce the theme of the drama¹⁵ In this sense also *Anka* may be taken as an *Arthapratīpādaka*

From the view point of representation on the stage the *Nāṭya-sāstra* originally appears to have recommended the division of the plot into a number of acts (*Ankas*) and scenes (*Praveśaka* and *Viśkambhaka*) to maintain a link of of the theme The definitions of three types of *Ankas*, marked by *Ankāvātāra*, *Anka-mukha* and *Cūlikā* were there in the *Nāṭya sāstra* But perhaps, it was not clearly stated that they were the three varieties of Acts *Kohala*, as it appears from the above discussion, first brought all the devices of representation of the plot, under one general term *Arthopaksepaka* and enumerated the names of five *Arthopaksepakas* and clearly stated that *Ankāvātāra*, *Anka-mukha* and *Cūlikā* are but three marks of Acts Being the modes of their beginning these three appear to have been taken as the marks of Acts by *Kohala*

Sāgara seems to be conscious of this old conception He after fully describing the *Anka*, begins his discussion on the *Arthopaksepakas* with the remark *sampratyanka-vidhayaṁ praveśakādaya ucyante*,¹⁶ implying thereby that from the view point of representation on the stage before an audience, the *Pravesaka* etc do not differ materially from an *Anka*

The nature and function of the two types of interludes, *Pravesaka* and *Viśkambhaka*, which are well marked scenes, have been elaborately discussed It has also been shown that *Sāgara*, following the *Nāṭya sāstra* maintains that there is no material difference between these two He says that the *Viśkambhaka* is *praveśakasthānīya*¹⁷ Even later commentators also accept the above view *Rāghava-bhāṭa* in his

Arthadyotanikā informs us that the Pravesaka between the Acts V and VI of the *Abhijñāna-sakuntala* is called the third Praveśaka by some as there are two Viśkambhakas, one in the Act III and the other in the Act IV, thus this is the third Praveśaka ¹⁸ Śāṅkara in his *Rasa candrikā* commentary on the same drama says *pravesaka eva viśkambhakah* ¹⁹

Prof Jagirdar, on a study of the Pravesakas employed in the plays of Bhāsa, arrives at the general conclusion that the Pravesakas in Sanskrit drama in general, simply introduce the following main scenes ²⁰ This seems to be somewhat in conformity with the view held by Sāgara that Pravesaka introduces the entrance of the following leading character ²¹ Prof Jagirdar further maintains that Viśkambhakas are "concerned with incidents unrepresented on the stage, or supposed to have happened during the interval and also incidents connected with the hero and the heroine or the central theme" ²² According to the said scholar here lies the distinction between the two, Pravesaka and Viśkambhaka, and a parallelism can be established between Viśkambhaka and Greek Chorus ²³ But these arguments do not seem to hold good so far as the dramas of even Kālidāsa are concerned The Dhīvara scene is a Pravesaka in the *Abhijñāna-sakuntala* but it summarises the incidents unrepresented on the stage It appears that both Pravesaka and Viśkambhaka help the introduction of the following main Act and summarise the events or incidents unrepresented on the stage Their difference lies elsewhere and that has already been discussed

Later theorists, at least beginning from Dhanañjaya, divided the plot from the view point of representation on the stage, into two, *drśya śravya* and *sūcya* The first division is to include portions which are meant to be elaborately delineated in Acts, and the second includes events and incidents which are only to be indicated through Arthopaksepakas, as being unfit or uninteresting for elaboration and visible representation ²⁴ All the Arthopaksepakas are thus limited as means for indication (*sūcanopāya*) This sort of division of the plot is unknown in the *Nāṭya-*

sāstra and Sāgara also does not recognise this division. The original conception of Arthopaksepaka, consisting of three types of Ankas (marked by Ankāvatāra, Anka mukha and Cūlikā) and two types of scenes the Pravesaka and Viṣkambhaka, was totally lost. A strict line of demarcation came to be drawn between Ankas and Arthopaksepakas. These later theorists missed the original implication of Ankāvatāra, Anka-mukha and Cūlikā and naturally a confusion arose. This confusion was worse confounded by the introduction of two new terms Garbhāṅka and Ankāśya. An attempt has been made to bring out the original significance of the devices which seems to be maintained, at least to a reasonable extent, in the *Nāṭaka-lakṣana-ratna kosa*.

CHAPTER X

(1) TITLE OF THE PLAY

It is an old practice that the titles of literary compositions, not to speak of dramas only, are so selected that they either contain the designation of the hero or heroine or both, or simply the main theme is indicated in the title. Very often the indication of the theme and the designation of the hero or heroine are combined to form the title. The matter perhaps was considered to be so simple and obvious that neither the *Nāṭya-sāstra* nor most of the later texts on dramaturgy give any direction regarding the naming of dramatic compositions. From the *Nāṭya-sāstra* we get titles of two plays, one is *Amṛta-mañṭhana*, a Samavakāra and the other is *Tri-pura dāha*, a Dima. Both these titles are indicative of themes. There is another reference to a dramatic representation in the *Nāṭya-sāstra* where no title of the play is given but only the theme has been alluded to¹. The Mahābhāṣya also seems to contain reference of subject matters of two plays². It thus appears that a brief statement of the subject matter served the purpose of titles of plays in the primary stage of its development. But Asvaghosa names his play *Śāriputraprakaraṇa* by mentioning the name of the leading character and this perhaps indicates the next stage.

Chronologically speaking, so far as the extant texts are concerned, Sāgara first refers to a principle regarding the naming of plays. The text of the *Nāṭaka lakṣaṇa-ratna-kośa* clearly shows that Sāgara here quotes the view of some ancient authority, though the name of the source is not given. It is enjoined that the title of the dramatic composition is to refer either to the Pradhāna (hero) or the Vastu (Plot). Titles of Nāṭakas like *Rāmānanda*, *Jānaki rāghava* and that of the Prakaraṇa *Mālatīmādhava* have been cited as referring to the Pradhāna and those of the Nāṭaka *Kundamālā* and the Prakaraṇa *Mṛcchakatika* have been taken as indicating the Vastu. It appears from this that by *pradhāna-nṛddsa* and

vastunirdesa Sāgara simply means that the title of a drama is to contain either the designation of the hero or those of both the hero and heroine or a reference to the crucial incident of the plot Śāradātanaya means the same when he says *tannāma nātakādyantar (nāyakādyantar ?) garbhātārthopasucakam* ⁴ The use of the word *garbhātārtha* (crucial incident) is undoubtedly an improvement upon Sāgara's *vastu nirdesa*

The views expressed by Viśvanātha and Amṛtānanda in the 14th century are more elaborate The latter says, *saṃjñā tu nātakādīnam nāyakenetarāna va/nāyikānāyakavyākhyānāt saṃjñā prakaraṇādīsu/nāṭikā-sattakādīnām nāyikābhīr-vīśeṣa-nam* ⁵ This view gives much stress on the designations of the hero and heroine in naming a play but falls short to explain a title like *Kunda mālā*, inasmuch as it omits the principle that the title of a play may be formed by referring to the main incident of the plot Viśvanātha makes an attempt to give a more clear-cut principle and states that the title of a Nāṭaka should be *garbhātārtha-prakāśaka*, the Prakaraṇas etc, are to be named after the names of the hero and heroine, whereas the name of the heroine alone may serve the purpose of naming Nāṭikā, Sattaka etc ⁶ This rigid principle of Viśvanātha lacks corroboration to the titles of ancient dramas Neither the title of the Nāṭakas *Mālavikāgnimitra* and *Jānaki-rāghava* may be said to be *garbhātārtha-prakāśaka*, nor the title *Mrechakaṭīka* or *Śārīputraprakaraṇa* is formed after the names of the hero and heroine The broad principle of the *Nāṭak-laksana-ratna kosa* seems to be more suitable to explain the titles of Sanskrit plays

It is interesting to note that Ruciṣatī in this matter quotes, *nātakasya ca yan-nāma garbha-nīrdīpta lakṣaṇam*, and ascribes it to Bharata ⁷ Śāṅkara in his *Rasa-candrikā* commentary of the *Abhijñāna-śakuntala* gives a better generalisation regarding the naming of a drama He says *vastunā vastu-netrībhyām netrā nāyikayāpi va/ dvābhyām vā vastu-nārībhyām kāryā saṃjñā tu rūpake* ⁸ The commentator is silent about the source of the verse but it is evident that this single verse can justify the title of any and every Sanskrit drama

(11) Title of the Anka

Excepting the *Nātaka-lakṣana-ratna-kośa*, none of the existing works on Sanskrit dramaturgy including the *Nāṭya sāstra*, tries to formulate any principle regarding the naming of individual Acts of dramas. Sāgara maintains that the Acts of a drama may also be named according to the same principle stated in connection with the naming of the drama¹. Thus, according to this view individual Acts may be named by the designation of the character taking the leading part in the Act concerned, or by the main incident delineated therein. In the *Nātaka-lakṣana-ratna-kośa*, there are citations from as many as fifty-three individual Acts with titles.

Abhinavagupta, Dhanika, Rāmacandra-Gunacandra and Śingabhūpāla are not found to refer the Acts by their titles. Śāradātanaya and Viśvanātha in many cases have cited from different Acts with titles². But it is interesting to note that all the names of Acts, referred to in the *Bhāva-prakāśana* and in the chapter VI of the *Sāhitya-darpana* are found in the *Nātaka-lakṣana-ratna-kośa*. Not only the names of Acts but the citations therefrom, as given by Śāradātanaya and Viśvanātha, occur in the *Nātaka-lakṣana-ratna-kośa* in similar contexts in almost all cases³. In this matter the indebtedness of Śāradātanaya and Viśvanātha to Sāgara seems to be an undeniable fact.

Now, the naming of an Act becomes necessary only when its separate entity besides the part of a whole drama, is recognised for the representation on the stage, otherwise it appears to be quite useless to attach a title to an Act. Indian tradition recognises different types of one Act plays like Bhāna, Vyāyoga, Vithi etc. There was also the practice of staging individual Acts in India and this becomes evident when we take into consideration the reason behind the naming of Acts. The title of a drama is required to be announced by the Sūtradhāra (or Sthāpaka) in the prelude. Similarly the name of an Act was also announced when it was staged.

Many of our extant dramas contain Acts with names. It is very often argued, specially in connection with the one Act plays of Bhāsa, that the hereditary actors of Kerala, the Cakyars, use to stage selected Acts from renowned Sanskrit dramas⁴. The *Ūrubhanga* of Bhāsa is generally taken to be such an Act of some lost lengthy *Mahābhārata*-drama⁵. From our above discussion, it appears that the practice of staging selected Acts was not confined to Kerala only, more or less it was known to other parts of the country. In Kerala it was a regular practice, but in other parts of the country the practice does not appear to be a regular feature of representation. The silence of authorities like Abhinavagupta, Dhanañjaya etc., in the matter of either the principle of naming or referring to the names of individual Acts tends to support our contention. In this connection it may also be pointed out that a well-known commentator like Jagaddhara fails to understand the implication of the name *Vakula-vīthi* of the Act I of the *Mālatī-mādhava*. The grove itself and a garland of *vakula* flowers play an important part in the Act and as such it is named *Vakula-vīthi*. But the commentator in explaining the name quotes a definition of the *Vīthi*, an one Act minor *rūpaka* and wrongly ascribes the definition to Bharata⁶. This shows a confusion regarding the name of an Act.

From a perusal of the foregoing chapters it appears that almost a separate literature had developed through ages on the dramatic plot and its analysis and division from different view points. An allegation is very often levelled against Indian theorists in the field of literary criticism, that they are over zealous in classification and elaboration. The validity of this allegation cannot be challenged but the reasons behind, should not be overlooked. The basically thoughtful and speculative Indian mind worked out through centuries an enormous philosophical literature. The rapid and parallel development of different systems of philosophy exerted its influence on literary criticism, not to speak of dramaturgy.

alone. A philosophical precision and logical method of classification of all details were deemed essential in every field of knowledge.

From the very beginning, literary criticism in India came to be recognised as a *Sāstra*, giving injunctions regarding *Vidhis* and *Nisedhas*, and as a *Śāstra* it was expected to follow the *Sāstric* method of delineation. Moreover, a deep regard for the works of ancient seers and contemporary demands compelled the authors to twist the ancient sayings for bringing out their own desired import and this gave rise to different interpretations of any single verse.

The present *Nāṭya sāstra* undoubtedly presupposes a long tradition, well developed stage convention and also a full-fledged dramatic literature of which no trace has come down to us. Only a long process of observation, discrimination and experiment through centuries can give rise to such a comprehensive work as the *Nāṭya sāstra* is. But the literature that formed the basis of this monumental work is sunk into oblivion. After the *Nāṭya-sāstra* was codified it acquired a sanctity, almost religious in character for which the work itself was certainly well-deserving. With this *Nāṭya sāstra* as the foundation, an enormous literature grew up in course of time. In its development, it influenced and was also influenced by the prolific growth of dramatic literature, but with a fragment of which we are at present acquainted. This is the reason behind the host of theories on particular topics of dramaturgy while all the theorists owe their unswerving allegiance to the *Nāṭya-sāstra*. An attempt has been made in the preceding chapters to explain those controversial theories which come under our discussion and show that most of them had their origin in the *sūtra*-like composition of the *Nāṭya-sāstra* itself, amenable to several interpretations.

It has also been shown that a number of schools of thought developed long before Abhinavagupta and Sāgara and that these Schools maintained divergent opinions regarding the

source, structure, analysis and division of the plot The theories propounded by these schools in most cases, as has been shown, are undoubtedly very significant effort in dramatic criticism

About *Nāṭya śāstra* there are problems like the traditions of *Śat-sahasrī*, *Dvādaśa-sahasrī*, *Ādi-bharata*⁷ etc It is generally admitted that there are two recensions of the *Nāṭya-śāstra* But in the preface of the GOS edition Mr M R Kavi points out that no two out of forty manuscripts of the *Nāṭya-śāstra*, agree completely⁸ The same is the position regarding the printed versions of the text The small portion of the text that comes under our subject of discourse, shows enumerable variations in readings which have been noted in proper places whenever thought to be necessary Moreover, in the works of commentators on dramas, like Rāghava-Bhatta Jagad-dhara, Rucipati, Śankara etc, some verses are found to be ascribed to Bharata which are not available in the present *Nāṭya-śāstra* Much weight cannot be attached to the words of these later commentators But in cases where the ascriptions are supported by a text like the *Nāṭaka-lakṣana-ratna-kosa* and are widely recognised, the quotations concerned can reasonably be taken as collected from some copy of the *Nāṭya-śāstra* In the foregoing chapters some such cases have been discussed, the most important of which are, the three ways of *biṇa-nyāsa*, appearance of a god at the end of a play, restriction to the entrance of a character without prior indication, and the verse *kuto'pi svecchayā* etc, distinguishing a *Viśkam-bhaka* from a *Praveśaka*

CHAPTER XI

VRTTI

The term Vrtti is of special significance in almost all the branches of Sanskrit literature. In philosophical works, it is generally used to denote function (*vyāpāra*). In grammar also it is used to signify the function of expressing a different meaning other than those the parts of a particular word-formation contain (*parārthābhīdhānam vrttiḥ*), and denotes Krt, Taddhita, Samāsa, Ekaśesa and the verb-forms with suffixes San etc (*krt-taddhita-samāsaikasesa-sanādyanta-dhāturūpāḥ pañca vrttayah*¹). In Alamkāra-literature, the significative capacity of words is called Vrtti, and four varieties of it (Abhīdhā, Laksanā Vyāñjanā, Tātparya) have generally been recognised. The sense in which the term Vrtti is used in Sanskrit dramaturgy has variously been expressed in English as 'bearing of characters'², 'manner or style'³, mode etc. A perusal of the number and different types of Vrtti-s and their nature is essential for the understanding of the nature and function of Vrtti itself and the position of the *Nāṭaka-laksana-ratna-kosa* in this respect. It may be pointed out here that the *Nāṭya-sāstra*, *Bhāva-prakāśana* and *Rasārṇava-sudhākara* give accounts of the mythical origin of the Vrtti-s of which Sāgara-nandin is quite silent. He only says *etā vrttayas-caturvedi-samāśrayāḥ*. This simply indicates the origin of Drama from the four Vedas.

I Number of Vrtti-s

The *Nāṭya-sāstra* recognises four Vrtti-s, they are, Bhāratī, Sāttvatī, Kāśikī and Arabhatī. Sāgara accepts this view⁴ and does not refer to any other. But there was a confusion and it is evident from the *Abhinava-bhāratī*, *Bhāva-prakāśana*,

Dasa-rūpaka etc Abhinava-gupta caustically refers to the views which maintain that the number of Vrtti-s are two, three or five ⁵ He neither explains these views nor mentions the names of their propounders He, however, deals elaborately with the view of Udbhata and its criticism by Lollata Dr V Raghavan (then a Research Scholar), in the Journal of Oriental Research, Madras (Vol VI, pt 4 and Vol VII, pts 1 and 2, 1932-33) elaborately discussed the entire problem concerning the Vrtti-s in all their aspects There he suggested the reasons of holding the number of Vrtti-s as two and three Any and every dramatic situation consists of Vāk and Cestā, and each of these two may be either Lalita or Uddhata Bhārati, Sāttvatī, Kāśikī and Ārabhatī are essentially the Vrtti-s of Vāk, Cestā, Lālitya and Auddhatya respectively So, "The two Vrtti-s are either the Bhārati and the Sāttvatī referring to Vāk and Cestā or the Kāśikī and the Ārabhatī referring to Lālitya and Auddhatya" Dr Raghavan further presumes that the "vyāpāra or activity of Vāk (speech), Kāya (body) and Manas (mind)" might have given rise to the view holding the number of Vrtti-s as three ⁶ But the activities of Vāk and Kāya are not independent of the same of Manas There is nothing in the *nāṭya-vyāpāra* which may be conceived of as purely the activity of mind, though it is the basis of all the *vyāpāra*-s So, it is not convincing that the activities of Vāk, Kāya and Manas in *nāṭya-vyāpāra* prompted some ancient scholar to propound the theory of three Vrtti-s This theory of three Vrtti-s is the thesis of Udbhata, as will be discussed below In favour of the view maintaining the number of Vrtti-s as two, another reason may be adduced Among the four principal objects of human life Dharma, Artha, Kāma and Mokṣa, drama deals primarily with the second and third and taking these two into consideration two Vrtti-s only may be accepted Udbhata himself suggests this, of course as a counter argument,—*kiñca yadī tāvat pumarthakāmoddesena lāsikyabhidhīyate dharmam-arthaṃ coddīśya vrttidvayam iaktavajam* ⁷ Moreover, as will be shown, below,

Udbhata divides the entire dramatic situation into two classes and this also may be taken to be the basis of the theory of two Vrtti-s

Udbhata's theory of Vrtti has been the source of controversy and confusion among ancient theorists and modern scholars alike Dr S N Shastri⁸ remarks that apart from the four Vrtti-s of Bharata, "Udbhata believes in a fifth Vrtti which he calls Artha-vrtti" This is evidently based on the wrong observations of Dhanañjaya and Śāradātanaya Dhanañjaya asserts that beyond the three (viz, Sāttvatī, Karsikī and Ārabhatī), there is no other Artha-vrtti (*nārth-vrttir-atah parā*) The fourth one, i.e., the Bhāratī is a Sabda-vrtti Dhanañjaya goes on to say that the followers of Udbhata recognise these three Artha-vrtti-s, but takes into account a fifth one

karsikim sāttvatim cārtha-vrttim-ārabhatim-iti |

pathantah pañcamam vrttim-audbhatah pratyanate ||⁹

Dhanañjaya does not specifically state that the fifth Vrtti of Udbhata is Artha-vrtti That Dhanañjaya means so, has probably been surmised on the basis of his above assertion *nārtha-vrtti*—etc It is Śāradātanaya who specifically states that the followers of Udbhata recognise the fifth Vrtti, the Artha-vrtti, *audbhatah pañcamam-ārtha-vrttim ca pratyanate*¹⁰ Closely similar diction suggests that here in this case the source of Śāradātanaya is the Dasa-rūpaka

Now, the standpoint of Udbhata, so far as can be deciphered from the text of the *Abhinava-bhāratī* is quite different from what Dhanañjaya and Śāradātanaya seems to have understood Udbhata appears to have criticised Bharata's scheme of four Vrtti-s which are connected with speech (Vāk) and physical movements (Cestā) and as such, representations of death (*marana*), swoon (*mūrcha*) etc, become devoid of any Vrtti, as in these there is neither any Vāk nor Cestā Thus, according to Udbhata, the four Vrtti-s of Bharata fail to comprehend the entire field of representation For this and other reasons, Udbhata gives up the old scheme of four Vrtti-s and proposes a new one He, for death and swoon

etc , establishes first the Phala-samvitti-vrtti which is but the realisation of the fruit of Vāk and Cestā

*tasmāt phalasamvittiyākhyā vrttiḥ vāk-cestayoh phalānubhava iti
yasyā laksanam, sābhyupagantavyā / avāśyam caitat, anyathā
mūrchā-maranādaḥ vāk-cestayor-abhāve nirvrttikataiva syāt¹¹ /*

Thus Udbhata first divides the *nāṭya-vyāpāra* into two classes of situations where there are Vāk-Cestā and where there is the realisation of Phala but no Vāk-Cestā Now, the situations related to Vāk and Cestā may either be proper (*nyāya*) or improper (*anyāya*) So, only three Vrtti-s are to be recognised, viz, Nyāya-vrtti, Anyāya-vrtti and Phala-samvitti-vrtti *tasmāt (vāk) Cestātmikā nyāya-vrttiḥ-anyāya-vrtti-rūpā tat-phala-samvittiḥ-iti vrtti-trayaṃ-eva yuktam iti bhāttodbhaḥ manyate¹²* Thus, these observations of Udbhata, as found in the *Abhinava bhāratī*, uphold the theory of three Vrtti s Abhinava-gupta further quotes a verse, presumably from the text of Udbhata This verse means that through Vāk and Cestā the Vrtti is of two kinds, and these two with reference to the four Puru sārtha s become eight, which again through *nyāya* and *anyāya* become sixteen , and the Phala-vrtti is of many kinds due to the diversity of Rasa In fine, Udbhata propounds a new scheme of Vrtti which has got no relation with that of Bharata The standpoint of Udbhata was forgotten leaving behind the name of Phalasamvitti in the memory of some which again was termed Arthavrtti simply because *artha* in dramaturgy sometimes means *phala* This seems to be the background of mis statement found in the Dasa-rūpaka and Bhāva prakāśana, as pointed out before

Abhinava gupta further refers to the view of the followers of Sakaligarbha who accept the four Vrtti s of Bharata but take recourse to a fifth one Ātma samvitti by name, for bringing such situations as swoon etc , (where there is no Vāk Cestā) under the fold of Vrtti This view actually, and not that of Udbhata, upholds the scheme of five Vrtti-s The Ātma samvitti Vrtti, as Abhinava gupta puts it, has been

thought to be inferred from such dramatic situations where there is no movement (*sakala kārya nivr̥tṭyanumeyā*)¹³

The above two views, as *Abhinava bhāratī* informs us, have been bitterly criticised by Lollata and finally exploded by Abhinava gupta himself. Their arguments are mainly

- a) Vrtti means *vyāpāra*. But according to the followers of both Udbhata and Śakaligarbha the Phala samvrtti and Ātma samvrtti are not related to any *vyāpāra*. Therefore, these two cannot be termed as Vrtti at all.
- b) If everything related to *nāṭya* is to come in the fold of a Vrtti, then to which Vrtti the *ranga*, musical instruments etc., are to belong?
- c) Representation of death or swoon is also the *vyāpāra* of mind at least and can be associated with the Sāttvati Vrtti.¹⁴ So, there is no necessity of recognising any separate Vrtti for them.

Abhinava gupta thus, establishes the scheme of Bharata. It may be pointed out that Udbhata and Śakaligarbha appear to have overlooked the fact that death, swoon etc., are imitated on the stage by the actors with conscious effort and as such, they cannot be treated as unrelated with *ceṣṭā*.

That there were other views on the number of Vrtti-s is known from the *Sarasvatī-kanthābharana*. Bhoja here (II/66 68) recognises a scheme of six Vrtti-s that adds two new ones, Madhyama-kaisikī and Madhyamārabhatī with the four of Bharata. Again (II/83 87) he refers to and rejects a view that admits of twelve Vrtti-s characterised by three Guna-s. This second scheme seems to be formulated keeping Kāvya-s in view. In his *sr̥ṅgāra-prakāśa*¹⁵ again, Bhoja admits of a Vimiśra-vrtti along with the four of Bharata. This new one according to Bhoja, possesses the features of all the four old ones. Sāgara-nandin, however, does not enter into the controversy and accepts the scheme of Bharata without any reservation. There are four Vrtti-s according to this scheme, they are Bhāratī, Sāttvati, Kaisikī and Ārabhatī, and in these four Vrtti-s respectively, says Sāgara,¹⁶ speech (*vāk*), emotional

absorption (*sattva*), grace (*hlā*) and physical action (*vyāyāma*) predominate. In *nāṭya* these four *Vṛtti*-s cannot be located in different water-tight compartments. The characteristics of one are very often than not found to coexist with those of others. Predominance of one or other of the above factors determines the *Vṛtti* in a particular dramatic situation. This point will be discussed later.

II Characteristics of Different *Vṛtti*-s

The four *Vṛtti*-s and their varieties (*vṛtyaṅgas*) have been described by Sāgara-nandin mainly after the *Nāṭya-sāstra*. It may be pointed out here that *vṛtyaṅgas* are neither limbs nor subdivisions of *Vṛtti*-s as taken by some modern scholars.¹ They are varieties, forms through which a particular *Vṛtti* can be manifested. This point has been made clear by Sāgara-nandin when about Bhārati *Vṛtti* he says,—*asyā vṛttes catvāro bheda angatvam āgatāḥ*², i.e., four forms of this *Vṛtti* have come to be recognised as four *angas*. In fact, the word *anga* in Sanskrit dramaturgy does not generally mean limb or subdivision. It may further be pointed out that the names of various *Vṛtti*-s and their *angas* have been accepted in the *Nāṭya-sāstra* itself as *rudhīśabdāḥ*. An enquiry into their meanings as done by Abhinava-gupta and others, leads us nowhere so far as their characteristics are concerned. Sāgara-nandin makes no such attempt.

A Bhārati

Sāgara-nandin quotes the definition of Bhārati from the *Nāṭya-sāstra*.³ In Bhārati, speech of male characters speaking Sanskrit predominates (*jāk-pradhānā puruṣa-prajojyā sanskrita-pāṭha-yuktā*) and females are excepted (*stri-varjitā*). This is the *Vṛtti* of actors (and not of actresses) who are known as the sons (disciples) of Bharata. Four varieties of this *Vṛtti* are

recognised, viz Prarocanā, Āmukha, Vithī and Prahāsana. Of these Vithī and Prahāsana are two separate types of plays. Neither the *Nāṭya-sāstra* nor the *Nāṭaka lakṣaṇa-ratna-kosa* has discussed the characteristics of these two varieties here in this connection.⁴ Prarocanā also has not been defined in the *Nāṭya-sāstra* here in this context. It is simply said that in the Pūrvaranga the (performance of), auspicious Prarocanā is conducive to success, prosperity and victory, it wards off the evil. Sāgara-nandin quotes this verse⁵ but adds no comment. The *Nāṭya-sāstra* defines Prarocanā in the fifth chapter (GOS) as an element of the Pūrvaranga. There it is said that the Prarocanā is to induce the audience to the play to be staged through suggestion to its theme with cogent reasons and having reference to the *siddhi*.⁶ In one manuscript, however, the verse is repeated in connection with the discussion on Vṛtti.⁷ Sāgara nandin says that Prarocanā is so called as it presents a well known idea (*prasiddhānta-pradarsan*)⁸ delineated in a play. He further informs us that according to some the mention of the theme of the drama to be staged through some well-established topic is Prarocanā. An illustration has been cited from an unknown drama *Naraka-vadha*.⁹ In conclusion, however, Sāgara-nandin enjoins that to introduce the Mukha and other Sandhi-s, Prarocanā should be done at the beginning, and there the Nāndī which is the obligatory element of Pūrvaranga is to be performed.¹⁰ Thus, it appears that according to Sāgara-nandin Prarocanā is an element of the Pūrvaranga.

The utility of Prarocanā consists in rousing the interest of the audience about the theme of the play and it is an *anga* of the Pūrvaranga. There are no two opinions regarding this view.¹¹ Another *anga* of the Bhāratī is Āmukha, i.e., Prastāvanā.¹² Nāndī, in actual practice, invariably occurs in the Prastāvanā. Thus it appears that Āmukha itself forms a part of the Pūrvaranga. But here there are different opinions. Abhinava-gupta appears to maintain that Prarocanā and Āmukha as *angas* of the Bhāratī are different from these of

Pūrvarāṅga¹³ Of course, neither in the *Nāṭya-sāstra* nor in the *Abhinava-bhāratī* it has been clearly stated that Āmukha is a part of the Pūrvarāṅga Sāgara-nandin discusses both Prarocanā and Āmukha in this chapter of Vṛtti, particularly in connection with the Bhāratī He, however, does not limit the Bhāratī in the Pūrvarāṅga only as done by some For the clarification of this point characteristics of other Vṛtti-s are required to be explained Pūrvarāṅga and Āmukha by themselves are two controversial topics and require separate chapters excepting, of course, their relation with the Vṛtti, and that has been taken up here in this chapter Those two have been elaborately discussed by Dr Kalikumar Datta Shastri in two illuminating papers, Prologues and Epilogues in Sanskrit Drama and Pūrvarāṅga Bharatan and Post-Bharatan¹⁴

B Sāttvatī

Sāgara-nandin quotes the definition of Sāttvatī from the *Nāṭya-sāstra*¹ The chief characteristic of this Vṛtti is *sāttvata-guna* which is explained as noble qualities like obedience to one's superiors *guru-susrūṣādi-sadvṛttayah* Abhinava-gupta takes the expression to mean mental affairs *mānasa-vyāpārah*² This is in conformity with the next verse of the *Nāṭya-sāstra*³ where it is said that this Vṛtti is characterised by emotion and its expression through speech and gestures *vāgāṅgābhīnaya-vatī* / *sāttvādhikārayukta* || The *Nāṭya-darpana* makes the point more clear⁴ It says that Sāttvatī is the mental affair (*mānasam karma*) connected with three types of acting, emotional, verbal and physical (*sāttvābhīnaya-vāgābhīnaya-āṅgābhīnaya-yukta*), and that the first type predominates Representation of sacrifice and heroism (virtuous conduct, *nyāya-vṛtta*, according to the reading of the *Nāṭya-sāstra*) is another characteristic of Sāttvatī This Vṛtti is full of exhilaration having the grief subdued It is further said that Sāttvatī abounds

in haughty characters exchanging insulting words *uddhata-puruṣa-prāya parasparādharsanakṛta*⁵ All these features of this Vṛtti have been illustrated in the *Nāṭaka-lakṣana-ratna kosa* but most of which are not from dramatic compositions The four forms of this Vṛtti are Utthāpaka, Parivartaka, Samlāpa⁶ and Sāṅghātya

Utthāpaka

What comes out from the definition of the Utthāpaka as quoted by Sāgara-nandin (probably) from the *Nāṭya-sāstra* is that it consists in exchange of haughty words in attempts of exciting the opponent⁷ In different words Dhanañjaya, Śiṅga-bhūpāla and Viśvanātha also maintain the same⁸

Parivartaka

The word *parivartaka* signifies a change and this has been taken to be the main characteristic of Parivartaka in all the works on dramaturgy including the *Nāṭya-sāstra* Of the three definitions found in the *Nāṭaka-lakṣana-ratna kosa*⁹, the first one means that Parivartaka consists in one's taking up another course of action after giving up a profitable but unsuccessful undertaking The *Nāṭya sāstra* also means the same when it says *utthāna samārabdhān arthān utsṛjya yo'rtha yoga vaśāt | anyān-arthān bhajate* ||¹⁰ That Parivartaka is the changing of one's own course of action, is also the opinion of Dhanañjaya, Śiṅga-bhūpāla, Viśvanātha etc¹¹

The second definition given by Sāgara nandin, also states that it is called Parivartaka when one takes resort to force (*dandam-āsthāya*) finding intrigue (*bheda*), conciliation (*sāma*) and gift (*dāna*) are of no avail Sāgara-nandin further informs us that according to some Parivartaka is the ripening of an action undertaken for some purpose in an unforeseen way

through fate,—*prakṛtasya kāryasya dawavasād anyatharva pari pākah* There is one common factor in all the above definitions of Parivartaka and that is a change, either calculated or unforeseen

Samlāpa (NS Sallāpa)

Samlāpa, as the name implies, is exchange of words with or without threats (*sādharsaḥ nirādharsaḥ dvividhaḥ*) and thus of two types This is the opinion of Sāgara evidently following the *Nāṭya sāstra* ¹² The *Daśa-rūpaka*, however, defines Samlāpaka as serious dialogue (*gaviroktiḥ*) having diverse feelings and sentiments (*nānā-bhāva-rasā-mithaḥ*) Śiṅga bhūpāla and Viśvanātha follow Dhanañjaya ¹³

Sāṅghātya (NS Sāṅghātyaka)

Sāṅghātya in Sanskrit dramaturgy has been taken to imply such dramatic situations where the breaking up of an alliance is represented It may be due to several reasons, deliberation, bribing, blunder or luck ¹⁴ According to Sāgara nandin, Sāṅghātya is deception (*kūta uchyate*) He says that it is illustrated in the false rumour of Vāsavadattā's death in the conflagration at Lāvanaka and in the drama *Rāghavābhyaudaya* where Rāvana to deceive Rāma, disguises the demoness Jālīnī as Sītā in connection with a false peace ¹⁵ It thus appears that intrigue or deception is the chief characteristic of Sāṅghātya according to Sāgara-nandin

From the above, it is evident that Sāttvatī Vṛtti is connected with dramatic situations mainly of political nature and fight shows on the stage It may be pointed out here that the *Nāṭya darpaṇa* sums up the above characteristics of different forms of Sāttvatī without mentioning the names of the forms ¹⁶

C Kaiśikī

Kaiśikī is pre-eminently the Vṛtti of dramatic situations depicting erotic sentiment. The *Nāṭya sāstra* gives practically two definitions of this Vṛtti. One of them is in Indravajrā metre —

*yā slaksna nepathya visesa citrā strī-samyutā yā bahu-nṛtya-
gītā |
kāmoṣabhoga prabhavopacārā tām kaisikīm vṛttim udāha-
ranti ||*¹

and the other in the Ārya —

*bahuvādya nṛtta gītā srngārābhīnaya citra nairpathyā |
mālyāṅkārā yutā prasasta vesā ca kāntā ca ||
citra pada vākya bandhair alankṛtā hasita rudita rosādyah |
strī purusa-kāma-yuktā vyñejā kaisikī vṛttih ||*²

The first one in Indravajrā of these two definitions has been commented upon by Abhinava-gupta and has also been accepted by Viśvanātha³ with a minor difference in reading. The second definition in Ārya speaks the same thing as in the first one, in different phraseology with a few added unimportant details. It is to be pointed out here that in the case of Ārabhaṭī, Abhinava-gupta comments upon the definition in Āryā and omits the other in Indravajrā metre. The definition of the Kaiśikī in the *Nāṭaka-laksana-ratna-kosa* is not taken verbatim from the *Nāṭya-sāstra*, but does not differ from that of the *Nāṭya-sāstra* materially.

*srngārābhīnayod-bhāsi-pāthya-mālyā-vibhūsanā |
nṛtya-vāditra-gītādhyā kāmāmbhoga-laksanā ||
sukumāra kāvyā bandhām ujjvala vastrābharana-vesām ca ||
kāmoṣacāra bahulām bhāṣante kaisikīm kavayah ||*⁴

Kaiśikī Vṛtti is marked by the representation of love scenes. Bright make up and dressing, love songs, amorous dances, graceful gestures and delicate poetic dialogues are the chief characteristics of this Vṛtti. This is the most charming Vṛtti and excepting a few like the *Mudrā-rāksasa*, all our ancient

plays are found to have given much scope to this Vṛtti. Similarly, the authors of dramaturgy also paid greater attention to the elaboration of this Vṛtti giving rise to difference of opinions.

Narman may be said to be the soul of Kaiśikī as the names of its forms suggest. The connotation of the term Narman is also very wide. It includes dalliance, grace, pleasantry and the like. The four varieties of this Vṛtti are,—Narman, Narma sphota, Narma-garbha and Narma-sphañja.

Narman

Sāgara nandin draws no distinction between Narman the *anga* of Prati mukha sandhi and the same a variety of Kaiśikī. Of the former he says that it will be discussed later, i.e., in the context of Kaiśikī.⁵

The definition and illustration of Narman in the *Nāṭaka-laksana ratna kośa* present it as the expression of hidden emotion (*antargatākūṭam*) under some pretext (*chadma garbhakam*) and is free from blaming others and coarse or obscene language (*parāpavādaḥ paraṣair aślīlāśca vivarjitaḥ*).⁶ Sāgara-nandin refers evidently to the *Nāṭya śāstra* when he says that the teachers describe Narman as abounding in merry words promoting love.⁷ The *Nāṭya śāstra* adds two more traits of Narman with the above, it is *viśuddha-karanam* and *nivṛtta-vīrarasam*.

The *Nāṭya śāstra* describes three types of Narman.⁸ In this connection Abhinava-gupta remarks that Narman is marked by the pre-eminence of laughter (*hāsa pradhānatā tadeti sāmānya lakṣanam*), and this laughter (comic) may be due to the expression of jealousy (*tatra hāsa īrṣyām vā sūcayitum*), or to rebuke others (*param vopālābdhum*), or to attract other's mind (*para-hṛdayam vākṣeptum*), and thus, it is of three types.⁹

Sāgara-nandin refers to a view and that also admits of three varieties of Narman but as it is distinguished by laughter, desire and fear *hāsecchā bhayabhedena narmātra trividham bhavet |*

The first variety is the joke (*parihāsa*) with amorous gestures of man or woman inflaming love

srngāroddīpano yah syāt parihāsa savibhrmah /

*stri pumsayostu narmaitad-dhāsyabheda-vyavasthitam ||*¹⁰

It is interesting to note that this variety of Narman has been designated by Sāgara-nandin himself as Samjoga-vihita-narma or Suddhā Kaisikī in another place. There a verse has been quoted of which the first half is *srngāroddīpano* etc., and the second half is, *hāsecchā-bhaya-bhedena* etc., as quoted above.¹¹

The second variety of Narman, i.e., the variety distinguished by desire, has been described as such situations where the heroine from a hiding place pelts her beloved with flowers and willingly comes within his sight,¹² evidently urged by love. The Narman with fear has not been defined but illustrated, that describes a situation where a lady though angry, yet she embraces her beloved out of fear from thunder and lightning.¹³ It is clear that Sāgara-nandin does not follow the *Nāṭya-sāstra* in describing the varieties of Narman.

Dhanañjaya, Śiṅga-bhūpāla, Viśvanātha and Rūpa-gosvāmin follow the *Nāṭya-sāstra* and maintain that *hāsyā* is the main feature of Narman. But they describe Narman as primarily of three types, *srngāra-hāsyaja*, *suddha hāsyaja* and *sabhaya hāsyaja*. Dhanañjaya further divides Narman into eighteen types. Others follow Dhanañjaya excepting Viśvanātha who makes the number nine.¹⁴

Narmasphota

Sāgara-nandin describes Narmasphota as a situation where an unmarried girl (*kanyā*) in secret company with the hero being discovered by the heroine is overcome with fear and shame, while the hero remains silent as if doing nothing.¹⁵ But according to the *Nāṭya-sāstra* as commented upon by Abhinava-gupta, Narmasphota is the partial manifestation (*asamagrākṣipta-rasa*) of the emotion of love contributed by

the touches of different other feelings (*vividhanām bhāvānām lavair lavair-bhūṣito*) like fear, laughter, alarm, anger etc (*bhaya-hāsa-harsa-trāsa-roṣādyāh*)¹⁶ The *Dasa-rūpaka* also speaks the same in different words *bhāvānām sūcito'-lpa raso lavaih*¹⁷ Śingabhūpāla accepts this definition of Narmasphota and adds another¹⁸ —*anyais tvakānde sambhoga-viccheda iti gīyate* This is similar to that of *Nāṭaka laksana-ratna-kosa* Viśvanātha and Rūpa gosvāmin follow the *Dasa-rūpaka*¹⁹ It is interesting to point out here that Śaṅkara in his commentary on the *Abhijñāna śakuntalam* quotes from an anonymous source a definition according to which Narmasphota consists in private conversation of the hero and heroine conducive to enjoyment²⁰ Jagaddhara, on the other hand, quotes from another unknown source that Narmasphota is the manifestation of inner feelings²¹ It is thus evident that there were several divergent opinions regarding the definition of Narmasphota

Narmagarbha

Sāgara-nandin describes Narmagarbha²² as such situations where one waits in disguise for the fulfilment of purpose i.e., love affair This is evidently the gist of the definition of Narmagarbha found in the *Nāṭya-śāstra*,²³ where it is said that when the hero acts with his identity concealed through various means suitable to love affairs, it is Narmagarbha The *Dasa-rūpaka* also defines Narmagarbha as *channa netrpraticāro narma garbho'rtha hetave*²⁴ Viśvanātha also takes Narmagarbha in the same sense when he says *narmagarbho vyavahrtir netuh pracchanna vartinah*²⁵ Jagaddhara gives from an anonymous source a definition that states that where the hero conceals himself for some purpose, it is Narmagarbha²⁶ It may be pointed out here that all the works discussed above, explain Narmagarbha as the behaviour of the hero and are silent about the heroine. It is the *Rasārṇava sudhākara* that

includes similar behaviour of the heroine also in the definition of Narmagarbha ²⁷

The GOS edition of the *Nāṭya śāstra* records a peculiar definition of Narmagarbha as occurring in some manuscripts. According to this definition, that is also Narmagarbha where after the death of the former hero a second one takes his place ²⁸. The commentary of Abhinava-gupta on this verse is not available. But this view has been referred to by Śiṅga bhūpāla as that of Bharata ²⁹. It appears that this view came to be recognised as one of Bharata at least before the 13th century A.D. Śiṅga bhūpāla further informs us that according to some, this is the *samkṣipta* (*samkṣiptaka*) type of Ārabhati.

Narmasphañja

Sāgara nandin defines Narmasphañja after the *Nāṭya śāstra*, as the enjoyment of the first union with a beautiful girl the consequence being troublesome ³⁰. This is illustrated, says Sāgara nandin, where the king in company of a girl is detected by the queen and thus both are in trouble. The matter ends with difficulty ³¹.

Abhinava gupta reads the name as Narmasphuñja and takes *sphuñja* to mean obstacle *narmasphuñja vighna ityar thah* ³². Narmasphañja has been taken in the above sense in the *Daśa rūpaka*, *Rasārnava sudhākara* and *Sāhitya darpana*. But it is interesting to note that in the *Daśa rūpaka* the term is Narma sphuñja and in *Sāhitya darpana* it is Narma sphūrja ³³.

It is apparent that Sāgara nandin fails to distinguish between Narmasphota and Narmasphañja. Both of these varieties of Kāsikī have been described by him as situation where the hero in dalliance with a girl is detected by the heroine. This is Narmasphañja according to the *Nāṭya-śāstra* and other works.

D. Ārabhatī

Ārabhatī is defined in the *Nāṭya-sāstra* as

*ārabhata prāya gunā tathaiva bahu-kapaṭa-vañcanopetā |
dambhānrta vacanavati tvārabhatī nāma vijñeyā ||*¹

This verse is commented upon by Abhinava-gupta. There is another verse in Indravajrā metre on which the commentary of Abhinava-gupta is not available

*pustāvapāta-pluta-langhitāni cchedyāni māyākrtaṃ-indrajālam |
citrāni yuddhāni ca yatra nityam tām tādrśam ārabhatīm
vadanti ||*

This verse, informs the editor of the GOS version, is a recognised one of Bharata ²

Sāgara-nandin defines Ārabhatī as

*samuddhata-prāya-gunā vira-raudrādibhūtātmikā |
kapatānrta dambheṣu vañcanāskandayoh sthitā ||*³

It is apparent that this definition, though not a verbatim reproduction, yet it does not differ materially from the first one of the *Nāṭya sāstra*. Ārabhatī is primarily the Vṛtti of violence (*auddhatya*) as against grace (*lālitya*) of Kaiśikī. The Ārabhatī, as stated by Sāgara-nandin, is associated with heroic, terrible and marvellous feelings, and rests on deceit, falsehood, arrogance, treachery and assault. It is doubtful whether Sāgara-nandin means to assign the Vīra and Adbhuta Rasas to Ārabhatī. Perhaps, only *bhāvas* are meant here. The point will be discussed later. It is further stated in the *Nāṭaka laksana-ratna-kośa* that Ārabhatī is the Vṛtti of such situations as war, combat, magic illusion, tearing, leaping etc., *yuddha - nyuddhendrajāla - māyā - chedana - plutādibhir - ārabhatī jñeyā* ⁴. This appears to be based on the second definition of Ārabhatī quoted above from the *Nāṭya-sāstra*. Four varieties of Ārabhatī have been recognised, viz, Samksiptaka, Avapāta, Vastūtthāpana and Sampheta.

Samksiptaka

The *Nāṭya-sāstra* defines Samksiptaka as

anvartha silpa-yukto bahu-pustotthāna-citra-nepathya |
*samkṣipta-vastu visayo jñeyo samkṣiptako nāma ||*⁵

Sāgara-nandin gives almost an identical definition

samkṣipta-vastu visayah prayogāśrita-silpavān |
*bahu-pustotthāna-krtair-vesaiḥ samkṣiptako matah ||*⁶

Samkṣiptaka is *samkṣipta-vastu visaya* and this expression has variously been taken to mean by modern scholars as, consisting in brief arrangement of some matter,⁷ a matter summarily dealt with,⁸ condensed matter⁹ But all these yield no sense Ārabhaṭi is not the Vrtti primarily of *sūcya* portions of the plot So, the question of condensation or the like does not arise Sāgara-nandin also gives no explanation But Abhinava-gupta rightly interprets the expression as *saṃjñayā kṣiptāni vastūni visayo'syeti |* He further states *tāni vastūni darsayati (anvartethi) | prayojanenānugatāḥ silpayuktāḥ kusala silpi viracitāḥ, arthā yatireti*¹⁰ Thus Samkṣiptaka consists mainly in the presentation of symbolic objects (*saṃjñayā*) which are artificially constructed for dramatic representations (*prayogāśrita*) This presentation of symbolic objects includes many Pustas i.e., scenic appliances like models of charriot etc shield, armours banners etc, as stated by Sāgara-nandin¹¹ Varieties of dress also constitute another element of Samkṣiptaka

The *Nāṭaka-lakṣaṇa-ratna-kosa* records that according to some theorists the appearance of the second hero after the fall of the first one (*pūrva nāyaka nāśenā-para-nāyaka-sambhavaḥ*) is Samkṣiptaka, as illustrated in the installation of Vibhīṣana to the throne after the death of Rāvana¹² *Daśa-rūpaka* as interpreted by Dhanika, also state that Samkṣipti (Samkṣiptaka) consists both in (a) the replacement of one hero by another, and (b) in the change of the temperament of a character from one type to another, as illustrated in the change of Paraśurāma's attitude from arrogance to quietude The use of Pusta, of course, has been accepted as a mark in another definition of Samkṣiptaka¹³ Viśvanātha simply quotes Dhanika's comment¹⁴ The *Nāṭya darpaṇa* also accepts

the view as a variety of Ārabhaṭi¹⁵ It has been pointed out before that the above is the characteristic of Narmagarbha according to Bharata, as informed by Śiṅga-bhūpāla To the same effect a verse is also found in the *Nāṭya-śāstra*, of course without the commentary of Abhinava-gupta It is practically impossible now to trace the origin of these conflicting views regarding the characteristics of Samkṣiptaka

Avapāta

According to the *Nāṭaka-lakṣana-ratna-kośa*, Avapāta is the behaviour of one totally bewildered (*sarvathā viklavasya ceṣṭitam*) It is a situation of commotion represented through the rapid entrance and exit of characters bewildered with fear or joy or panic or confusion¹⁶ This is based on the definition of Avapāta as given in the *Nāṭya-śāstra*¹⁷ Other theorists also maintain this view¹⁸

Vastūttthāpana

Sāgara-nandin gives no definition but describes Vastūttthāpana with illustrations and their exposition¹⁹ Vastūttthāpana consists in situations where different characters express different sentiments in connection with a single issue (*nānā-rasa-yuktam bandhūnām ceṣṭitam*) It has been illustrated by Sāgara-nandin with reference to various behaviours expressive of different sentiments of those who were related to Madana and Rāma when they were encountered by Śambara and Parasurāma respectively This is the characteristic of Vastūttthāpana according to the *Nāṭya-śāstra*²⁰ also, which, however, adds that there may or may not be the element of panic (*savidravā vidravāśrayam vāpi*)

Dasa-rūpaka gives quite a new definition of Vastūttthāpana according to which it consists in the creation of objects by magic (*māyādyutthāpitam vastu*) Viśvanātha and Śiṅga-bhūpāla maintain the same view²¹ This view, evidently rests

on the meaning of the word *vastūthāpana* i.e., creating of objects by magic, an element of *Ārabhatī-vṛtti*

Sampheta

Sāgara-nandin closely follows the *Nāṭya-sāstra* and describes *Sampheta* as a tumultuous situation (*sambhrama-mayah*) where there may be much of fights, combats and intrigues (*yuddha-niyuddhabahulah kapata mayah*) along with terrible clash of weapons ²² *Daśa-rūpaka* describes *Sampheta* simply as fighting of two angry persons, and this has been followed by Śiṅga bhūpāla and Visvanātha ²³ Preponderance of the heroic, terrible and marvellous sentiments is another mark of *Sampheta* according to the *Nāṭaka lakṣana ratna kosa* ²⁴

From a perusal of the characteristics of *Sāttvatī* and *Ārabhatī* as discussed above, it becomes clear that while the former is concerned with the delineation of such noble qualities as obedience to superiors, heroism etc., the latter is that of arrogance, treachery, deceit etc. The movements and gestures of characters on the stage in *Sāttvatī* should be restrained and dignified, but in *Ārabhatī* those are required to be violent. There may be a bit of softness, an element of *Kaisikī*, in *Sāttvatī*, but *Ārabhatī* is opposed to it.

III. Vṛtti and Rasa

That there has been a longstanding controversy regarding the distribution of *Rasa*s among the *Vṛtti*s is evidenced by a number of divergent readings available in respect of the two verses concerned of the *Nāṭya-śāstra* (GOS), as quoted below¹

- I) *hāsyā sṛṅgāra bahulā kaisikī paricakṣitā |*
sāttvatī cāpi vijñeyā vīrādbhuta-samāśrayā ||
- II) *raudre bhayānake caiva vijñeyārabhatī budhaiḥ |*
bībhatse karuṇe caiva bhārati samprakṛitā ||

Different readings in (I), first half

hāsyā-sṅgāra karunair-vṛttih syāt kaisikī rasaiḥ |

second half

a) *sāttvatī caiva vijñeyā vira-raudrādbhutāśrayā |*

b) *vīre cāpyadbhute caiva vṛttih syāt sāttvatī |*

Different readings in (II), first half

bhayānake ca bībhatse raudre cārabhatī bhavet |

second half

a) *bhāratī cāpi vijñeyā karunādbhutarūpayoh |*

b) *vira hāsyādbhutāśrayā*

c) *sarveṣu rasa-bhāveṣu bhāratī samprikīrtitā*

The following conflicting views emerge out of the above regarding the assignment of Rasa-s to each of the Vṛtti-s in the *Nāṭya sāstra* itself

Rasas-s assigned to Bhāratī

(i) Bībhatsa and Karuna

(ii) Karuna and Adbhuta

(iii) Vira, Hāsyā and Adbhuta

(iv) All Rasa-s

to Sāttvatī

(i) Vira, Adbhuta and Śama i e Śānta

(ii) Vira, Raudra and Adbhuta

(iii) Vira and Adbhuta

to Kaisikī

(i) Hāsyā and Śṅgāra

(ii) Hāsyā, Śṅgāra and Karuna

to Ārabhatī

(i) Raudra and Bhayānaka

(ii) Raudra, Bhayānaka and Bībhatsa

Sāgara-nandin refers to a view that assigns Karuna and Adbhuta to Bhāratī (*bhāratī karunādbhute*) and then quotes

virādbhuta-prahasanaīḥ bhāratī syāt

sāttvatyapīḥ gaditādbhuta-vira-raudraīḥ |

śṅgāra hāsyā karunair apī kaisikī syād

distā bhayānaka-yutārabhatī saraudrā ||²

According to this view Rasa s of the Bhāratī are Vira,

Adbhuta and Hāsyā , to Sāttvatī are assigned Adbhuta, Vīra and Raudra , to Kaiśikī belong Śrngāra, Hāsyā and Karuṇā , and to Ārabhaṭī,—Bhayānaka and Raudra This is the view of the *ācārya* (*ācārya-matam*), as Sāgara nandin puts it. He himself, however, maintains that Bhāratī pervades all the Rāsas (*rasān sarvān iyaṃ vṛttir bhāratī vyāpya tiṣṭhati*), and that though there are four Vṛttī-s, it is in Bhāratī that the three others are united, *ekībhāvastu sarvāsām bhāratyām eva drśyate*³ Now, by *ācārya* in the *Nāṭaka-lakṣaṇa ratna kosa*, invariably Bharata has been referred to. But the verse quoted above as one of the *ācārya* is actually of Kohala as informs the editor of the GOS edition of the *Nāṭya-sāstra*⁴ Abhinava gupta also remarks *yattu srngāra hāsya karunair iha kaiśikī syād iti kohalenoktam tan-muni mata-virodhād-apeksyam eva*,⁵ i.e., the view of Kohala that assigns Śrngāra, Hāsyā and Karuṇā to Kaiśikī is opposed to the view of the sage Bharata and as such, it is to be discarded. It is interesting to note that nowhere in the *Nāṭaka-lakṣaṇa ratna-kośa* the name of Kohala has been mentioned. Mm P V Kane remarks, "It appears that Kohala's work influenced the redactors of the *Nāṭya sāstra*"⁶ It may be suggested that the above verse of Kohala found access to some version of the *Nāṭya sāstra* from which Sāgara-nandin picked it up as the view of the *ācārya*, i.e., Bharata.

It has been shown above that according to Sāgara-nandin, Bhāratī is the Vṛttī of all Rāsas, and that this is supported by a manuscript of the *Nāṭya sāstra*, (cf. above IV under Rāsas assigned to Bhāratī). So, the charge of limiting Bhāratī to particular Rāsas cannot be levelled against Bharata as has been done by Dr V Raghavan,⁷ simply because the correct reading of the verse concerned is yet to be determined. Of the four views about the ascription of Rāsas to Bhāratī noted above as available from the different readings of a verse of the *Nāṭya-sāstra*, Kohala agrees with the third one, Sāgara-nandin refers to the second and third views but himself supports the fourth one that speaks of Bhāratī as the

Vṛtti of all Rasas Dhanañjaya also maintains that Bhāratī is the all-pervading Vṛtti and Viśvanātha simply repeats what is said by Dhanañjaya⁸ Śiṅga bhūpāla too, maintains the same view and says, *bhāratyāḥ sarva-rasa sādḥāraṇyam upa pannaṁ-eva*⁹

Now, in the *Nāṭya vyāpāra* Bhāratī has been recognised as the *vāg vyāpara* by all theorists Without Bhāratī then, *nāṭya* can be comprehended as nothing more than the dumb show So, Bhāratī should be recognised as the Vṛtti of any and every Rasa The *Nāṭya-darpana* rightly observes *sarva-rūpaka-bhāvitvād rasānāṁ ca vāgjanatvāt sarvarasatmakatvam*¹⁰ (*bhāratyāḥ*), i.e., Bhāratī consists of all the Rasa-s, because it pervades the entire play and the Rasa-s are due to speech

Broadly speaking, two distinct views are available in the *Nāṭya śāstra* regarding the ascription of Rasa-s to Sāttvatī The divergent readings, however, give three views as shown above But they all agree in assigning the Vīra and Adbhuta to Sāttvatī Abhinava gupta appears to accept the first view that recognises Sāttvatī as the Vṛtti of Vīra, Adbhuta and Śānta The second view omits Śānta and includes Raudra in its place This is the opinion of Kohala and Sāgara-nandin It is to be noted here that neither Kohala nor Sāgara nandin recognises the Śānta rasa Like Sāgara-nandin, Śiṅga bhūpāla also ascribes this view to Bharata^{10a} It is also to be noted that in the definition of the Sāttvatī, as discussed before, the *Nāṭya-śāstra* (GOS) also says that Sāttvatī is, —*virāddhuta-raudra-rasā* The protagonists of the third view appear to have avoided the controversy and accepted Sāttvatī as the Vṛtti of Vīra and Adbhuta Abhinava gupta himself recognises this difference of opinions While commenting on *sāttvatī cāpi samāśrayā* (quoted above), he remarks that those who recognise Śānta-rasa read *śamāśrayā*, but those who do not, they replace Ś by S¹¹, i.e., they read *samāśrayā* It is to be remembered in this connection that Śama, according to some theorists is the Sthāyī bhāva of the Śānta rasa

In the definition of the Sāttvatī, as noted above, Sāgara nandin further states that this Vṛtti is *svalpa-karuna śrngāra*,¹² i.e. Sāttvatī comprises Karuna and Śrngāra to a lesser degree. The KM edition of the *Nāṭya sāstra* accepts this reading and Dr M. M. Ghosh also supports it.¹³ These two features of the Sāttvatī have been illustrated in the *Nāṭaka-lakṣana-ratna-kośa* as quoted below

alpa karuna yathā

vivrddhātmāpyagādho'pi duranto'pi mahānapi |
vādavenaha jaladhuh sokah krodhena piyate ||

svalpa śrngāro yathā

priye tāvanna netrābhyām pāsyāmyadya tavānanam
*na drso yāvadaśrūṇi vamanī ripu-yositām ||*¹⁴

It is apparent that neither Karuna nor Śrngāra is manifested in the above, it is Krodha that dominates over the both. Śoka and Śrngāra in cases like the above can be said to attain nothing more than the status of the Vyabhicārīn-s. The definition of Sāttvatī as accepted in the GOS edition of the *Nāṭya-sāstra*, specifically prohibits Śrngāra, Karuna and Nirveda in Sāttvatī (*nirasta śrngāra-karuna nirveda*). In this context Abhinava gupta remarks that there may be cases where in Sāttvatī Śrngāra, Karuna and Nirveda may occur but never in a manifested state like Krodha, Vismaya and Utsāha.¹⁵ The expressions *alpa-karuna* and *svalpa śrngāra* together with the above two illustrations also suggest the same.

From the descriptions of the Kaisikī by different theorists, as observed before, it appears that there is no difference of opinions so far as the ascription of Śrngāra and Hāsyā to this Vṛtti. A version of the *Nāṭya sāstra*, as shown above, includes Karuna also as the Rasa of Kaisikī, and this is the view of Kohala and Sāgara nandin. Śiṅga bhūpāla informs us that this is also the opinion of Rudrata, but he himself does not favour the idea of ascribing Karuna to Kaisikī.^{15a} Abhinava

gupta seems to maintain that Karuna having wailing as its feature, is to be ascribed to Bhāratī and that the view of Kohala in this respect is opposed to that of Bharata, and as such, is to be discarded.¹⁶ The second argument of Abhinava gupta is a bit dogmatic. Śrngāra is undoubtedly the Rasa of Kaiśikī, and Hāsyā a derived Rasa from Śrngāra as the *Nāṭya sāstra* maintains,¹⁷ certainly belongs to Kaiśikī. Karuna with Śoka as its *sthāyi bhāva* cannot be said to be compatible with Kaiśikī. But Karuna-vipralambha is a subdivision of the Śrngāra itself and is fit to be ascribed to Kaiśikī. Thus Karuna cannot be taken as totally incongruous with Kaiśikī.

It has been shown before that two views are available regarding the Rasa-s of Ārabhaṭī from the readings of the *Nāṭya-sāstra*. The first view that ascribes Raudra and Bhayānaka to Ārabhaṭī is shared by Kohala and Sāgara-nandin. The second view adds Bibhatsa with Raudra and Bhayānaka.

Sāgara-nandin seems to lack consistency in his observations on the topic of the Rasa-s of Ārabhaṭī. So far as the general principle of ascription of Rasa-s to different Vṛtti-s are concerned, he follows Kohala but defines Ārabhaṭī as,— *vīra-raudrādbhutātmikā*, and Sampheta a form of Ārabhaṭī as,— *vīra-raudrādbhutaprāyair*. Again, in a third occasion he points out that the *dīpta-rasas* like Raudra, Bhayānaka and Bibhatsa belong to Bhāratī and Ārabhaṭī.¹⁸ Bhāratī is the Vṛtti of all Rasa-s. Raudra, Bhayānaka and Bibhatsa also fit in well with the characteristics of Ārabhaṭī. But Vīra and Adbhuta are said to be the Rasa-s of Sāttvatī. These two Rasa-s cannot be taken as compatible with Ārabhaṭī that consists much of deceit, treachery, etc., which are opposed to Vīra and Adbhuta.

Most of the later theorists appear to have avoided the above controversial points in pointing out only the undisputed main Rasa-s of each Vṛtti. Thus Dhanañjaya assigns Śrngāra to Kaiśikī, Vīra to Sāttvatī, Raudra to Ārabhaṭī and all Rasa-s to Bhāratī. Viśvanātha simply repeats what is said by

Dhanañjaya ¹⁹ Śīnga-bhūpāla informs us that some scholars explain the Bharatan verse that distributes Rasa-s to the Vrttis as simply a general rule and that they accept no binding regulation in this matter —

*kecittu tām imam slokam bhāratīyam nīyāmakam /
prāyikābhīprāyatayā vyācaksānā vicakṣanāh ||*

*āsām rase tu vrttinām nīyāmakam nānuma (nya ? nva)-te*²⁰

The Viṣṇudharmottara also maintains that the Bhāratī is *vāk-pradhāna*, Sāttvatī is *vīra-rasa-prāyā*, Ārabhatī is *raudra-pracārā* and Kaiśikī is *śṛṅgārahāsya bahulā* ²¹

IV Vrtti and Rīti

The *Nāṭaka-lakṣana-ratna-kośa* recognises only three Rīti s , Gaudī, Vaidarbhī and Pāñcālī and distributes the Vrtti s to these three It assigns Bhāratī to all the Rīti-s, Sāttvatī to Pāñcālī, Kaiśikī to Vaidarbhī and Ārabhatī to Gaudī ¹ The work avoids the exposition of Rīti s Sāgara-nandin remarks in this connection that the exposition of Rīti s is to be done in the *kāvya-mīmāṃsā* and that here it is avoided for fear of the work becoming too long ² From the manner of putting, it appears that Sāgara nandin himself intended to discuss Rīti in a separate work entitled *Kāvya mīmāṃsā* or in a section on the science of poetics But neither any such work or section nor any reference there to is known to us The above statement may, however, be taken to mean simply that the present work deals with dramaturgy and it is fit to treat Rīti in a separate work

There is no reference to the theory of regional distribution of Rīti-s in the *Nāṭaka lakṣana ratna-kośa* It may be noted here that the concept of Rīti is absent in the *Nāṭya-sāstra* Probably, the concept developed later and in its origin it was associated with regional literary manners

The concept of Rīti is mainly concerned with language, more properly with diction and as such, has got very little

to do with drama or representation (*abhinaya*) in general. Of the four *Vṛtti* s, *Bhāratī* is the speech. So, *Bhāratī* alone is primarily related to the *Rīti* s. This is exactly what *Sāgara nandin* means when he assigns all the *Rīti* s to *Bhāratī*. It has been shown before that *Sāgara nandin* assigns all the *Rasa* s also to *Bhāratī* and asserts that all other *Vṛtti* s are united to *Bhāratī*. This is significant. *Bhāratī* is the speech and drama without speech is a mere dumb show. Three other *Vṛtti* s are certainly to depend on the *Bhāratī* for representation. Now, *Vaidarbhī* according to the rhetoricians is the *Rīti* per excellence. So, it may reasonably be connected with *Bhāratī* qualified by *Kaiśikī*. In excellence, *Pāñcālī* comes next to *Vaidarbhī* and can be linked up with *Bhāratī* cum *Sāttvatī*. Similarly, when *Bhāratī* is qualified by the forceful *Ārabhatī*, it can be taken as associated with the vigorous *Rīti* *Gaudī*. This appears to be the opinion of *Sāgara nandin*. He divides *Rasa* s into three groups³, viz, delicate or tender (*mr̥du*), inflamed (*dīpta*) and moderate (*madhyama*), and shows the correlation of these three with *Vṛtti* s and *Rīti* s in the following way.

- i) The *Rasa* s of the *mr̥du* group are *Śṛṅgāra*, *Hāsyā* and *Karuna*, and they belong to *Bhāratī* cum *Kaiśikī* and come under the *Vaidarbha-rīti* (*rasesu śṛṅgāra kārunya hāsa mr̥davaḥ bhāratī kaiśikī-vṛtti-viśayāḥ vaidarbha rītibhājah*).
- ii) The *Raudra*, *Bībhatsa* and *Bhayānaka* are *dīpta* *Rasa* s (*dīptāḥ raudra bībhatsa-bhayānakāḥ*). They have been assigned to *Bhāratī* cum *Ārabhatī* (*bhāratyārabhatī-viśayāḥ*) and *Gaudī* is their *Rīti* (*gauda rīti-bhājah*).
- iii) The third group, i.e., *madhyama* consisting of *Vīra* and *Adbhuta* (*madhyamau vīrādbhutau*) has been ascribed to *Bhāratī* cum *Sāttvatī* (*bhāratī-sāttvatī-viśayau*). The *Rīti* of this group is *Pāñcālī* (*pāñcālā-rīti-bhājavīti*).

V Nature and Mutual Relation of the Vrtti-s

The *Nāṭya-śāstra* says that the Vrtti-s are the *nāṭya mātarah*, and that the ten types of plays (*daśa rūpa*) have been evolved out of them through production (*prayoga*)¹ Sāgara nandin describes Vrtti as *nepathye (a?) gīta vāḍita rasa bhāvābhīnava (ya?) nṛtta jātīnām kvāpi viśeṣe vartanam iti vrttiḥ kathita* /^{1a} According to this description, Vrtti in dramaturgy signifies a distinctive way of using the elements of *nāṭya* which are costume and make up, both vocal and instrumental music, dance and expression of different emotions and feelings through acting (*abhinaya*) Dress, make up, dance, music, etc., in drama are used in a distinctive way Similarly, in our day to day life a particular feeling or sentiment is expressed in certain ways, but in *nāṭya* it should be expressed in a dramatic way This description of Vrtti has been taken up by Śubhankara in his *Sangīta dāmodara*²

Sāgara-nandin further says *athavā vilāsa-vinyāsa-kramo vrttiḥ-iti*, i.e., Vrtti is the manner of arrangement of *vilāsa* This definition of Vrtti is exactly the same as is found in the *Kāvya mīmāṃsā* of Rājaśekhara³ It is obvious that the word *vilāsa* is not used here in its technical sense to denote either an *anga* of the second Sandhi or a *mahāguna* of the *nāyaka* or a *ceṣṭālamkāra* of the *nāyikā* The context shows that the word is to be taken here to mean action in general Bhojarāja also means the same when he says that Vrtti is *ceṣṭā viśeṣa-vinyāsa-kramah*⁴ Abhinava gupta defines Vrtti-s as mental, physical and verbal actions arranged in a suitable manner (*kāya vān-manasām ceṣṭā eva sahavaicitryena vṛttayah*)⁵ In a drama actions are to be arranged dramatically so that æsthetic pleasure can be evoked in the mind of the audience The *Nāṭya darpaṇa* defines Vrtti as *puruṣārtha sādhaḥko vicitra-vyāparō vrttiḥ*⁶ *Puruṣārtha* signifies the ultimate goal of the plot of the play concerned According to Indian tradition drama ends with the realisation of the fruit (*phala-yoga*) and religious merit (*dharma*), material gain (*artha*)

and success in love affairs (*kāma*) are regarded as fruits in this context. The said work further elucidates the point and says that all the dramatic actions (*nāṭya vyāpara*) are always related with acting which is expressive of *Rasa*s and *Bhava*s.⁶ This is what Abhinava gupta means to say as stated above.

The *Dasa rūpaka*, as interpreted by Dhanika, defines *Vṛtti* as the actions of the hero.⁷ This definition is undoubtedly a narrow one, of course the actions of / for the hero in a play preponderate. Viśvanātha includes the actions of all characters when he defines *Vṛtti* as the *vyāpara viśeṣa* of the heroine and others (*nāyikādi*).⁸

Drama is the imitation of human actions. The playwright delineates these actions in a particular form and manner in his work. The actors and actresses also represent these actions in a particular way and this is called acting (*abhinaya*). Indian theorists divide this *abhinaya* into four forms, viz., speech (*vācika*), gestures and postures etc (*āṅgika*), certain emotional expression (*sāttvika*) and dress, make up and accessories (*āhārya*). Drama or *abhinaya* consists of actions both verbal (*vāg-vyāpāra*) and physical (*kāya vyāpara*) with both of which the mental action (*mānasa-vyāpāra*) is related to as the guiding factor. Now, the all-pervading *Bhāratī* is speech, i.e., verbal action which is called *vācikābhinaya*. In the context of *Vṛtti* physical actions may conveniently be grouped into the following categories according to the situations represented.

There are subtle physical actions which represent certain emotions and are known in Indian dramaturgy as *sāttvikābhinaya*. This form of *abhinaya* comes under *Sāttvatī Vṛtti*.

Some physical actions in *abhinaya* are vigorous and forceful and it is the *Ārabhaṭī-Vṛtti* that stands for this aspect of *abhinaya*.

The mild *Kaiśikī vṛtti* includes all sorts of graceful and gay physical actions.

The last two groups of physical actions in Sanskrit drama

turgy are known as *āṅgikābhinaya*, and this *abhinaya* consists of clearly perceptible gestures and postures. Broadly speaking, *sāttvikābhinaya* also consists of physical actions, and a question may be raised here why in Indian dramaturgy it is differentiated from the *āṅgikābhinaya* and is brought under a separate head. A counter argument may also be posed here. Why then *vācīkābhinaya* is a separate form? It is also physical action in a sense. *Sāttvikābhinaya* as the term implies signify mental action. It is true that there is no such action in drama or *abhinaya* that may be called mental from the view point of the experience of the audience. They hear dialogues and see gestures and postures, dress, make up etc. But any one who has got some experience in *abhinaya*, knows well that no action, physical or verbal, is possible without conscious mental ones, i.e., excluding those which in psychology are known as voluntary and reflex actions. Every action in *abhinaya* must be clearly determined. In a word, mental actions guide the physical ones in theatre. In *abhinaya* we see and also hear, i.e. we experience physical and verbal actions (*kāya vyāpāra*, *vāg vyāpāra*). But in *abhinaya* there are very subtle physical actions too which are neither gross enough to be clearly viewed, nor so easy to be represented. But this is real *abhinaya*. This aspect of *abhinaya* represents subtle emotions, and this is why in Indian dramaturgy it is classed under a separate name *sāttvikābhinaya*. This is more connected with mental action (*mānaso-vyāpārah*) than gross physical actions. Abhinava-gupta has given a hint to the point in explaining *sattva* of the *Sāttvatī* as mental affair and this has already been noted above in connection with the exposition of *Sāttvatī-Vṛtti*. Now, the fourth form of *abhinaya*, i.e., the *āhārya* consists of costume, make-up and accessories. It is a matter of common sense that this aspect of *abhinaya* is related to all the four *Vṛtti*-s and also to other forms of *abhinaya*. Thus the entire field of *abhinaya* is covered by the four *Vṛtti*-s and that is why the *Nāṭya-śāstra* calls them the mothers of *nāṭya*.

In *nāṭya* the four *Vṛtti*-s are interdependent. They are mutually associated, independent existence of a particular *Vṛtti* in *nāṭya* is not feasible. Thus, without verbal action, i.e., *Bhāratī* no drama or its representation can be conceived of, of course if it is not a dumb show. Similarly, without physical and emotional actions verbal action is nothing but recitation. In drama, the verbal action pervades all other actions. When any one of these interdependent actions get prominence we call it the scope of a particular *Vṛtti*. The point has been hinted at by Sāgara-nandin when he remarks that in four *Vṛtti*-s *Bhāratī*, *Sāttvatī*, *Kaiśikī* and *Ārabhaṭī* the speech, emotion, grace and physical action respectively predominate (*yathā-kramam ca vāk-sattva-līlā-vyāyāma-pradhānāḥ*)⁹ But when in elucidation of this remark he says *āhāryam kaiśikyām*,¹⁰ i.e., *āhārya* predominates in *Kaiśikī*, it sounds inconsistent. Dress, make-up and accessories are meant by *āhārya* which we know are related to all the *Vṛtti*-s. Special importance of *āhārya* in a particular *Vṛtti* cannot be conceded to. Abhinava-gupta has made the whole point clear. He says *anyonyam samvalitā vṛttayah kevalam kvaci kimcid adhikam iti prādhānyena vyapadesah parivartate*¹¹ The *Nāṭya-darpana* also recognises that the *Vṛtti*-s are mutually associated in drama and that the prominence of one above others in a particular portion of a play is the reason behind the ascription of that portion to that particular *Vṛtti*.¹²

Bhāratī, as we have seen, is the *vāg-vyāpāra* and is related to all the *Rasas* and *Rīti*-s. It pervades the entire play and it is only with the assistance of this *vāg-vyāpāra* that all other *vyāpāra*s, i.e., *Vṛtti*-s get scope of representation. But some later authorities beginning from Dhanika, this characteristic of *Bhāratī* has been lost sight of. They restrict the scope of *Bhāratī* to the prologue (*Prastāvanā*) only. Dhanika admits that *Bhāratī* is speech (*śabda vṛtti*), but curious enough he maintains that it is concerned to prologue and is to be discussed in that context (*āmukhasangatvāt tatraiva vācyā*)¹³ Śiṅga-bhūpāla more emphatically asserts the

Bhāratī is *prastāvanopayogitvāt sāngam tatraiva lakṣyate*¹⁴ According to the *Daśa rūpaka*, the Sthāpaka sūtradhāra after Pūrva-ranga enters the stage to perform Prastāvanā and recites a verse containing hints to the plot of the play concerned. He may also describe a season and adopts the Bhāratī¹⁵ Prastāvanā thus, is not included in the Pūrva-ranga and it begins with the Bhāratī. From this Dhanika arrives at the conclusion that Bhāratī is restricted to Prastāvanā.

The root of the above misconception is not easy to be found out. The *Nāṭya-śāstra* nowhere specifically says whether the Prastāvanā is included in Pūrva-ranga or not. But Prarocanā, an *anga* of the Bhāratī is recognised as the same of the Pūrva-ranga¹⁶. Other three *anga*-s of the Bhāratī are Āmukha, Vithī and Prahasana. Āmukha is another name of Prastāvanā¹⁷. Vithī and Prahasana are two separate types of play (*rūpaka*) of minor type (*apūrnānga*). The *anga*-s of Vithī can be employed in Prahasana also, so says the *Nāṭya-śāstra*¹⁸. It is Mātrgupta who, as reported by Rāghava-bhatta, recommends *svair-angair-cāpi vithyangaḥ prakuryād amukham budhah*, i.e., some of the *anga*-s of the Vithī can be employed in the Āmukha too. Sāgara-nandin quotes the entire verse without, however, mentioning the name of the source. Dhanañjaya also maintains the same opinion¹⁹. Of the five *anga*-s of Prastāvanā, two (Udghāṭyaka and Avalogita) are *anga*-s of the Vithī also. Sāgara-nandin further recommends, certainly on the authority of the above view of Mātrgupta, the employment of Nālikā (another *anga* of Vithī) in Āmukha²⁰. Thus it appears that all the *anga*-s of Bhāratī are connected with Pūrva-ranga and Āmukha, mainly with the latter. Dr Raghavan rightly suggests that this tempted some later theorists to restrict Bhāratī to Prastāvanā only²¹. He offers another explanation. In the primary stage of the development of drama, there were dumb-shows having three *Vṛtti*-s of physical action only. Bhāratī was used in those shows in the form of prayers and introductory speeches by Sūtradhāras. This, Dr Raghavan maintains, explains

The standpoint of the *Nāṭya-sāstra* regarding the scope of Bhāratī has been clearly explained by Abhinava gupta. He means to say that as speech the Bhāratī pervades the entire drama (*trailokya-vyāpinyā hi bhāratyāḥ*), Prarocanā and Āmukha are parts of it (*kascid amsah prarocanā rūṣah, evam āmukha svabhāva ityādi*)²² Moreover, as has been noted before, according to Abhinava-gupta chief characteristics only have been mentioned in Bharata's definitions of Vṛtti-s. There Bhāratī is defined as *strī-varjitā saṃskṛta-pāṭha yuktā*. This is simply to give scope to the chief characteristics of Kāśikī, as Abhinava-gupta puts it *strī varjitetī kāśikī-prādhānyāvakāśam gamayati*. In Kāśikī female characters predominate. The gracefulness of their Prakrit speeches (*prākṛta-pāṭhya-lālityāt*) also indicate Kāśikī (*kāśikīm avasyam āksipet*)²³ The *Nāṭya-darpana* makes the point more clear. It says that Bhāratī begins from Prarocanā and Āmukha where generally Sanskrit is found to predominate, but it pervades the entire drama even in cases of Prakrit speeches²⁴ Sāgara-nandin also admits of this all-pervading character of Bhāratī as has already been discussed.

NOTES AND REFERENCES

Chapter I

- 1 DR I 7
- 2 NLRK II 8-11 The NS' (GOS XV 126, XVI 5) uses *Kāvya* and *Nāṭya* as synonyms
- 3 NLRK II 266, II 2283-2284.
- 4 NLRK II 267 268 The verse, as it is, does not occur in any of the present versions of the NS' The first half is undoubtedly the same as that of V No 142 of 19th chap of the NS' (GOS) and the second half seems to be similar to that of V No 144 of the same chapter Ruci pati in his com on the An rā (p 9) attributes the verse to Bharata and reads *tadīyānukṛtīh* in place of *tasyāstva-bhinayah*
- 5 DR I 7 *avasthā nukṛtir-nāṭyam*
- 6 NLRK I 269 and II 2282-2285
- 7 NS' GOS I 15
- 8 NS' GOS I 17, NLRK II 17 18
- 9 NS' GOS I 116, XIX 143
- 10 NLRK II 25 26 The verse is also found in the Bhā-
pra (p 222, II 16 17) where the reading of the first half is *apī sīdhyeta viduṣām* etc Śankara in his Ra ca (Abhi-śaku p 116) attributes the verse to Prajāpati Another verse on the eulogy of Nāṭaka and attributed to Pitāmaha by Sāgara (NLRK II 15-16) is also found in the said work and also in the Tīppanī of Naraharī in the same context as belonging to Prajāpati (Abhi-śaku, p 116 and p 296) This verse also, is found in the Bhā-
pra p 238 II 2-3 Dr Raghavan informs that Bahu-
rūpa Mīśra in his gloss on the DR reproduces the entire
portion of the NLRK II 14-26 NLRK Eng Tra, p 60.

The NS itself and Abhi-bhā refer to Brahma in several places

11 NLRK I 2173

12 NS GOS XIX 1, *itivrttam tu nālyasya śarīram parikīrttitam*

13 DR I 15-16, Bhā-pra p 203, ll 13 15, RS III, 5-6

14 NC p 3

15 NS GOS vol II P 411 *upādhāyā ittham ahuh/īha trivīdhayā prasiddhyā prasiddhatvam bhavati, amuka evamkārī amutra deśa iti* cf, ND p 24

16 NLRK ll 32-33 *prakhyāta vastuviśayam prakhyātodātta-nāyakam/rājarṣi-vamsa caritam tathā divyāśrayotthitam*|| The NS (GOS XVIII 10) reads *divyāśrayopetam* instead of *divyāśrayotthitam* of the NLRK, *divyāśrayopetam* according to Abhinavagupta means, 'having divine helpers' Cf, Abhi bhā NS GOS Vol II P 412 Full gloss on the expression *divyāśrayotthitam* in the NLRK is missing The NLRK only says, *divyānām maheśvara jñātavāhanādīnām caritam* (ll 45 46) and then that there is a gap in the ms as suspected by Edgerton, informs Dr Raghavan NLRK Eng Tra p 71

17 NLRK ll 44-45, I 2189

18 NLRK ll 39 44

19 NLRK ll 47-50 Śāṅkara in his Ra ca on the Abhi śaku (p 162) seems to have quoted from the NLRK when he remarks *upāttam pratisamskṛtam ceti vṛttadvayam* Here Śāṅkara quotes *pañca pañca catuh-śastis-catuh pañcaika vimśati/sadvimsa-navatiryati tadāhur nātakam budhāh*|| *sadvimsa* is obviously a corrupt reading it should be *śaṭ-trimśat*, as in the exposition of the verse Śāṅkara himself states The verse occurs in the NLRK (ll 1858 1859) Here the reading is *aṣṭaika-vimśati* Bhā-pra (p 222, ll 8-9) gives the verse with the reading found in the Ra-ca The verse concerned is not Sgn's own, as he introduces it (l 1857) saying *ata evocyate* At the conclusion of his exposition on the verse Śāṅkara

says, *etacca vistarena ratnakose kathitam* This *ratnakosa* is undoubtedly the NLRK Other instances of Śankara's borrowing from the NLRK will be shown in due course

- 20 The Social play in Sanskrit by Dr Raghavan, p 2
- 21 Bhā pra p 234, ll 21 22 *pūrva-vṛtta śrayam api kiñcid utpādya-vastu ca vidheyam nātakam-iti mātrguptena bhāṣitam* ||
- 22 NLRK Eng Tra p 60
- 23 Abhi śaku p 9 It is apparent that Mg's description of Nātika does not vary materially from that of the NS First three lines of the above description appear to have been taken directly from the NS (GOS, XVIII 10,11) Ninth line carries the same sense as is contained in v no 12 in the said chap of the NS The NS does not specifically state anything regarding the main Rasa of a Nātika while Mātrgupta enjoins that either Śṛṅgāra or Vira should be the main Rasa (l 4 in above quotation) Later authorities perhaps, are influenced by this dictum of Mātrgupta (Cf, Bhā pra p 233 l 3, RS III 131, SD VI 10) Fifth and sixth lines of above quotation are found in the RS III 132
- 24 RS III 161
- 25 DR III 24 25 and Avaloka, ND I 18, Bhā pra p 233 l 22 p 234 l 1, SD VI 50 and below
- 26 ND p 25
- 27 NLRK l 34 NS GOS XVIII 11 *nānā vibhūtibhur jutamrddhi vilāsādirgunaiśca* ||
- 28 NLRK Eng Tra p 60
- 29 Bhā pra p 200, l 18
- 30 NLRK ll 51 53
- 31 NS GOS I 19 *itihāsa mayā srṣṭah* etc Abhi bhā on it says, *itihāso dasa-rūpakam*
- 32 NS GOS I 57 *yathā daityāḥ suraṇi jātāḥ*
- 33 NS GOS vol I P 27 *prabhu-paritoṣāya prabhu caritam kadācinnātye varnanīyam iti yathā daityāḥ surair-jātā ityetas-*

- māl labhyata itī kecīdāhuh|tadasat| na ca vartamāna-caritā-
nukāro yuktah|vineyānām tatra rāga-dveṣa madhyasthatādīnā
tanmayī bhāvābhāve prīterabhāvena vyutpattē-apyabhāvāt|*
- 34 NŚ GOS Vol II P 413 *tena vartamāna rāja-caritam
ca avarnanīyam eva, tatra viparīta-prasiddhi bādhayā adhyā-
ropasya akīñcitkaratvāt |etadarthameva prakhyāta gra-
hanam prakarṣa dyotakam punah punarupāttam |*
- 35 NŚ GOS Vol II P 412 *naca sa vathā deva-caritam
tathā avarnanīyam| prakarī patākā nayakādi rūpena
angī karanam
yadi tu mukhyatvenaiva deva-caritam varīyate tat-tāvadvī-
pralambha-karunādbhuta bhayānaka rasocitam cen nibadhya
te tan mānusa caritam-eva sampadvate| nāyikā tu
divyāpyavirodhini |*
- 36 ND (p 25) takes king to mean one belonging to the
Ksatriya class and not an actually coronated king, as
princes are very often found to be depicted as heroes
in Nātakas
- 37 HSL Cal Unī P 739
- 38 Cf PHAI Dr H Roy Choudhury, 5th ed, p 391,
“Pushyamitra died in or About 151 B C and was
succeeded by his son Agnimitra ”
- 39 NŚ GOS XVIII 45 46, and also Abhi bhā (p 430)
*anārṣam itī purānādi vyatirikta brhatkathā dyupanibaddham
mūladeva caritadi | āhāryam itī pūrvakavikāvyād vā āharanī-
yam samudradatta ceṣṭitādi |*
- 40 NŚ GOS Vol II p 410 It is to be noted here that
Ag, as it appears from the above, is reluctant to admit
the Brhat kathā as an ārṣa source This lost work,
perhaps, was not the source of the plot of the *Mudrā-
rākṣasa*, as we have it (See HSL Cal Unī p 265,
the remark of Dr De) Dhanika, however, says (DR below
I 68 p 34), *brhatkathā-mūlam mudrā-rākṣasam*, and quotes
two verses which are obviously interpolated from
Ksemendras *Brhatkathā māñjarī* (II 216, 217) (HSL
p 265 fn 2) The story of the defeat of the Nandas
through the stratagem of Cānakya and the installation

of Candragupta, however, find mentions in the *Viṣṇu purāṇa* (IV 24), *Parīśistaparvan* (VIII 253 54) and some other minor works cf PHAI Pp 265 270

- 41 Traditional accounts of the fall of the Nandas and the rise of the Mauryas are preserved in the *ārṣa* source like the *Purāṇas* and also in the Buddhist and Jaina works (See Dr H C Raychoudhury, PHAI P 269) But strictly speaking, neither the fall of the Nandas nor the rise of the Mauryas is the subject matter of the drama The entire plot may in a sense, be said to be invented by Viśākhadatta Moreover, according to Ag *Brhatkathā* is an *anārṣa* source, as pointed out before How then Ag himself calls it a Nāṭaka cannot be explained
- 42 Keith, The Skt Dr P 254
- 43 NŚ GOS Vol II P 436 *ghantakādayastvāhuh nāyako nrpatirityetāvan-mātram nātakādāvupajivitaḥ na tu prakhyā-tatvamapi |*
- 44 NLRK 11 51 52
- 45 NŚ GOS I 114 115
- 46 Sāgarikā, 1st yr, 2nd issue, P 170
- 47 NŚ GOS XVIII 12, NLRK 11 37-38
- 48 NŚ GOS XIX 1, NLRK 1 216 *itivrttam hi nāṭyasya sarīram parikīrtitam*
- 49 NŚ GOS VI below verse 31 *na hi rasadrte kascīdarthah-pravarittate*
- 50 NSRK 11 1732-1733 *ato'nyathāyrttisū panditeṣu na dandamākarṣatī sāstrakārah |*
- 51 NLRK 11 27 30 NŚ GOS XIX 145 also mss readings given there The Tippanī of Naraharī on the Abhi-śaku (P 295) reads *nāṭya* Śāṅkara in his commentary on the same (P 162) reads the verse as it is found in the NLRK The *Viśnudharmottara-Purāṇa* (Khanda III, Adhyāya 17, V No 7) also says, *caritam tridaśānām vā nāṭakam tatra kīrtitam |*
- 52 NŚ GOS XVIII 10

53 Cf Supra fn 15

54 NS GOS Vol II Pp 411 412

prakhyāte bhāratādau yad-vastu tadviśayo'sya, tatrāpi kiñcid aprasiddham bhavati, tan-nirākaranāya prakhyāto-dātteti srīśankukah| upādhyāyā itthamāhuh evam tāvad-dve prasiddhe ukte, prakhyāto-dāttetyanena tritīyā prasiddhir-uktā|udātta iti vira rasa yagya uktah|| tena dhīralalita-dhīra-prasānta dhīroddhata dhīrodāttāh catvāro' pi grhyante |

55 LPSD Vol I Pp 4-5

56 NS GOS XXIV 18-19

57 NLRK II 260-262

58 NLRK II 262-264 The printed text reads *pādacāreṣu boddhavyāh tatra ta iti* Dr Raghavan rightly suggests that *pādacāreṣu* is a corruption for *upacāreṣu* NLRK Eng Tra P 72

59 NS GOS Vol II, P 414

60 NS GOS Vol II P 414 *yat-tu paṭhitam tatra dhīra lālitatvam rājña eva varnanīyam nānyasya, senāpatya-mātyayor-dhīrodāttatvam-eva, devānām dhīroddhatatvam-eva, dvijātīnām dhīra-prasāntatvam eveti, evam paṭitam draṣṭavyamata eva prakhyāto dāttetyatra catvāro' pi nāyakāh svīkrtā iti vyākhyeyam |*

61 ND I 7, cf also the commentary on p 26 *eva varnanīya iti sva yogavyavasthāpakatvenaivāvadhāryate nānyayogavyavacchedena|*

62 DR III 22, SD VI 9, RS III 130

63 LPSD P 4

64 DR Avaloka P 37

65 DR Avaloka P 38, *ato jñmūtavāhanāder dhīrodāttatvam iti|*

66 ND P 26 *ye tu nāṭakasya netāram dhīrodāttam eva pratijānate, na te munīsamayādhyavagāhinaḥ, nāṭakeṣu dhīra-lalitādīnām-apī nāyakānām darśanāt kavī samaya-bāhyāśca* This criticism is solely based on the traditional interpretation of the term Dhīrodātta and the writers seem to have turned a deaf ear to the new interpretation of the term given by Dhanika

67 Cf. SD VI 9, NC. P. 2

Chapter II

- 1 A B Keith The Skt Dr P 297
- 2 NLRK ll 54 58 NS GOS XIX, 7,8
- 3 NLRK l 102
- 4 NLRK ll 103 108
- 5 NLRK l 109, for *Rāghavābhyudaya* see infra fn 8 under Bindu, chap III
- 6 NLRK l 59 This is after the NS GOS XIX 9
autsukyamātra bandhastu yadbijasya nibadhyate/mahatah phala yogasya sa phalārambha isyate || It is interesting to note that RB (Abhi saku P 15) attributes this verse to Ādibharata Bhā-pra (P 206 ll 5-6) gives the same definition
- 7 NLRK ll 59-65 The illustration is evidently from a lost Rāma-play and there are two more citations from this *anka* in the NLRK below ll 3094 and 3132
- 8 Bhā-pra p 206 ll 17-18 *śakuntalāyāh ksatrena parigrāhya-kṣmatvatah ārambho' samsayam ksatretyādi duṣyanta bhāṣite||*
- 9 RS P 214 III 23, NC P 10
- 10 DR I 20, SD VI 71
- 11 S D P 354, below VI 71
- 12 NS GOS Vol III P 6 *piadhānabhūtasya phalasya tat tannāyakocitasya yadbijam upāyasampat tasya yadautsukyamātram tadvisaya smaronotkanthānurūpam tasya bandho hrdaye nirudhih prārambhah, sa ca nāyakasyāmātyasya nāyikāyāh piatinnāyakasya daivasya vā |*
- 13 ND P 44 *phalam mukhyam sādhyam tadartham autsukyam upāyaviṣayam anenopāyenaitat sidhyatiti smaronotkanthādīkarma tadanuguno vyāpārascobhayam ārambhah |*
- 14 NLRK l 66 NS GOS XIX 10 RB attributes (Abhi śaku P 69) this verse to Ādi bharata
- 15 NLRK ll 67 68 There are six more citations from this Act in the NLRK below ll 205, 942, 1752, 1817,

- 3076, 3112 Dr Raghavan informs us (NLRK Eng Tra P 61) that *Kulapatyanka* is the Act of the lost Rāma play *Udatta-rāghava* of Amoghavarsa Māyurāja, of which a manuscript has been luckily discovered by him (SOLRP Intro P XIII) It is curious that the name of the drama itself has not been mentioned by Sgn The Bhā pra cites this Anka twice (P 202 l 1, p 279 l 10) which occur also in the NLRK in the same contexts, (ll 205-207 ll 3110 respectively) Śdt also does not mention the name of the drama Visvanātha also cites from the *Kulapatyanka* in two cases and both these citations occur in the NLRK in similar contexts (SD p 353 and NLRK ll 205 207 SD p 420, NLRK l 1752) In other two cases where the name of the drama *Udatta rāghava* has been mentioned the SD seems to have followed Dhanika (SD p 331, DR p 63 SD p 398, DR p 60) Dhanika cites the drama in five cases (pp 60, 63, 70, 81, 83) The ND cites the drama twice (pp 102, 173)
- 16 NŚ GOS Vol III p 7 *upāya-viśaya-smaranecchāsantāna-svabhāvaḥ* |
ND p 45 *autsukyamātramārambhah, paramautsukyam prayatna ityarthah* |
- 17 Avaloka, DR p 5 *phalasyāprāptāvupāya-yojanādirūpa-scestā viśeṣah prayatnah* | *yathā ratnāvalyām-ālekhyābhilekhanādir vatsa-rāja-samāgamopāyah* |
- 18 SD p 354 VI 72
- 19 RS p 214, III 24, NC p 10
- 20 Bhā pra p 206, ll 7-8 and 19-20
- 21 NLRK ll 69-70 NŚ GOS XIX ll *iṣatprāptir-yadā kācit phalasya parikalpyate* | *bhāvamātrena tam prāhurvidhyjñāh prāpti sambhavam* ||
- 22 Bhā-pra p 206, ll 9-10
- 23 NLRK ll 70-75 Dr Raghavan informs us that this is the Act IV of the *Udatta-rāghava* (NLRK Eng Tra p 61) This Act has been referred to in the NLRK below

- l 388 and l 964 , part of a verse from this Act has been cited below l 1607
- 24 RS p 206, III 24 *prāptyāśā tu mahārthasya siddhi-sadbhāva-bhāvanā* |
- 25 NC Pp 10 11
- 26 NS GOS Vol III p 7 *bhāvah upāyah, tasya saha-kāryantarayogah pratibandhaka-vāranam ca mātrapadenāvadhāritam sambhāvanā योग्यत्वamasambhāvanā-viśiṣṭatvam nāma trītiyā karturavasthā* |
- 27 Cf Supra, below Five Avasthās
- 28 ND p 45
- 29 DR I 21 Avaloka p 6 , SD VI 72
- 30 NS GOS XIX 12 *niyatām tu phala-prāptim yadā bhavena paśyati* | *niyatām tām phala prāptim sagunām paricakṣate* || RB in his *Arthadyotanikā* (Abhi-śaku Pp 168 169) attributes the verse to Ādibharata The Bhā pra (p 206 11 11 12) also seems to have adopted this description of Niyatāpti but the reading there is corrupt
- 31 NS GOS Vol III p 7 *sāmagrīm yadā mukhyopayena niyantritam phalāvyabhicārinīm paśyati* ND p 46
- 32 NLRK 1 76 This is evidently from the NS excepting the portion “*yadābhāvena*” etc , as quoted above
- 33 NLRK 11 78-81
- 34 NLRK 1 83 The NS counts one Āśmakutta among hundred sons of Bharata (NS GOS I 33) Like some other Bharataputras Āśmakutta was perhaps an ancient *ācārya* on dramaturgy The NLRK refers to his views in connection with important topics like Niyatāpti as mentioned above and also Cūlikā and Totaka below 11 437 ; 2766, 2775
- 35 NLRK 1 106
- 36 NLRK 11, 84 88 On at least twenty four occasions Sgn refers to the play *Jānakī-rāghava* The drama appears to have depicted the Rāma story beginning from his forest life up to the recovery of Sītā From the number of citations from this drama in the NLRK Dr Raghavan (SOLRP p 60) suggests that Sāgara might have had “Some special relation to or interest in this play”. Only

from the number of citations this sort of supposition seems to be unjustified as there are as many as fifty-three citations in the NLRK itself from the V-sam. But there are other good reasons in favour of Dr Raghavan's suggestion. The drama in question, has been cited only once in the SD below VI 98, p 375. But this also seems to be due to the influence of the NLRK on the SD. The last half of the whole verse, cited with the name of the source by Visvanātha, occurs in the NLRK (II 747-748) in the same context as in SD as an illustration of Anumāna, an *anga* of the Garbha sandhi. Now, the *Jānakī raghava*, referred to so many times by Sgn finds no mention in the Abhi-bhā. DR. ND. Bhā-pra and RS. Dr Raghavan's above suggestion can very well explain this fact,

- 37 DR I 21 Avaloka p 6
- 38 RS III 25, p 215, SD VI 73 NC p 11
- 39 NLRK I 89 NS GOS XIX 13, *abhipretam samagram ca pratrūpam kṛiyāpḥalam / itivṛtte bhavedyasmīn phalayogah prakṛititah* // It is interesting to note that RB attributes (Abhi-śakī, p 230) this verse to Mātr-gupta. The Bhā-pra (p 206 ll 13-14) reads the third foot of the verse differently
- 40 NLRK II 90 100
- 41 NS GOS Vol III p 8, ND p 46
- 42 DR I 22, SD VI 73, NC p 11
- 43 Bhā-pra p 159 ll 11 12 *abhiśārthaparipāko netrā-der athavā kavah / drumādīphalavad-yatra svādyate tat phalam bhavet* //
- 44 NS GOS XIX, 5 Abhi-bhā NS GOS Vol III p 4 *kaviryaṭ phalam utkarṣeṇa vivakṣatī tat pradhānaphalam*
- 45 JOI Vol. V No 4 p 374.

Chapter III

- 1 NLRK II 218-219, NŚ GOS XIX 2
- 2 NLRK II 222-224, 228-229, NŚ GOS XIX 3,5
- 3 NLRK II 225-226
- 4 NLRK I 227 *anyastvāha | kathāyām eva kathāntaram
upakāraḥ ānusangikam iti |*
- 5 NŚ GOS Vol III p 12 *arthah phalam tasya prakṛ-
tayah upāyāḥ phalahetava ityarthah | tadetaḥ pañcha-
bhurupāyāḥ pūrnaphalam nispādyate |* For an exposi-
tion of Abhinavas division of Arthaprakṛtis into two
groups viz, Inanimate and Animate, the first comprising
the Bija and Kārya while the second comprising other
three, see H K Trivedi's learned paper on the topic in
ABORI, Vol XLIV Pts I-IV, pp 143-146
- 6 DR p 5, SD p 351, ND 37
- 7 NŚ GOS Vol, III p 12, RS p 209
- 8 Bhā pra p 204 l 22, p 205 l 1
- 9 Kumārsvāmīn in his com on the PRYB (p 104) says
*arthaprakṛtayah prayojanasiddhi hetava iti kecit | kathā-
śarīrasya kāranānti bhoja-rājādayah | Śr pra Vol II
Chap XII p 48 kathā śarīropādāna-kāranabhūtāḥ
pañcārthaprakṛtayo bhavanti | arthaprakṛtayah pañca
kathādehasya hetavaḥ |* This definition of Bhojadeva
also supports our suggestion regarding the reading of
the above line of the Bhā-pra
- 10 NLRK II 131-13 Śāṅkara in his *Rasa-candrikā* (p
162) seems to have followed the NLRK when he says
arthasya prakṛtayah svabhāyāḥ
- 11 NLRK II 132-133 *naitān parityajya nāṭakārthāḥ sambhavanti |*
- 12 NC p 9
- 13 NŚ GOS XIX 20 *iti vṛtte yathāvasthāḥ pañcārambhā-
dikāḥ smṛtāḥ | arthaprakṛtayah pañca tathā bījādikā api ||*
- 14 NŚ GOS III p 12
- 15 NŚ GOS Vol III p 12 fn 1 *idamardham ta-pa-da-
da-na-ba-ya mātṛkāsu na vartate |*

16 See Infra (D) Relation among the three pentads

Bija (Germ)

- 1 NLRK I 136 also I 538 *bijam nātakasya phalabhūtasya hetuh*
- 2 NLRK II 137 138 *kiñcinmātram samuddiṣṭam bahudhā yad-
visarpatī/yāvat phalāvasānam ca tad-bijam itī kīrtitam ||*
NŚ GOS XIX 22 RB attributes (Abhi saku p 15) this
definition of Bija to Ādi bharata Bhoja also (Śr pra
Chap XII p 482) defines the Bija as,—*alpa-mātram
upakṣiptam bahudhā yad visarpatī | phalāvasānam yacca
syāt tad bijam itī sāñjitam ||*
- 3 DR I 17, ND p 37 I 29, Bhā-pra p 2 4 II 4 5,
SD VI 65 66, RS III 8-9, NC p 9
- 4 NLRK II 139 140 *kimcit stokam śleṣa-chāyopakṣepapra
bhṛtvirangaiḥ samuddiṣṭam kathitam |*
- 5 NLRK II 144-145
- 6 NLRK II 548-550
- 7 V-sam Ed Jivananda, Calcutta 1934, p 8
- 8 NLRK II 145-147
- 9 Dr Sukumar Sen (*Bāṅgālā Sāhityera Itihāsa*, Ed III, Pt I
p 33) and Dr Niharranjan Roy (*Bāṅgālira Itihāsa*, p 745)
maintain that Sāgaranandin's homeland was Bengal
- 10 Cf Dr Raghavan, NLRK Eng Tra p 61
- 11 NLRK II 148-152
- 12 NLRK II 154-158 *arthopasthāpana* is not the giving rise
to an idea as taken by M Dillon in his translation of the
NLRK *artha* is plot and *arthopasthāpana* is the act of
introducing the plot
- 13 NŚ GOS Vol III p 13
- 14 NLRK II 141 143 *anyastvāha/iṣṭārtha sādhanam bijam
uptam utpatram uddhatam/anviṣṭam phalitam pañcasandhistham
darśayet kramāt |* The printed text reads *utpātam* and
pañca sandhiṣṭām which may be amended as *utpatram* and

pañcasandhistham respectively, as suggested by Dr Raghavan

- 15 Bhā pra p 204 ll 9 10 , RS p 210 III 9 10 Dhanika (DR p 5) also says *bijavad bijam* Bhoja expands this metaphor (Śr Pra Chap XII p 482) *yathā bijam uptamankura mūla - prakānda patra-skandha sākḥā-prarohapallava puspādīnā prakārena bahudhā visarpadante phalāya kalpate tathā yo mahāvākyaṛiḥ nāyakopanāyaka saḥāyādī vyāpārabhedād bahudhā visarṇannante phalāya jāyate sa bijam ityucyate* /
- 16 RB Abhi-śakau p 15 *kvacit kārānamātram tu kvacicca phaladarsanam* / *kvacidārambhamātram tu phalam uktvā kriyā kvacit* // *vyāpāraśca viśeṣoktaḥ kvacidvā phalasādha kaḥ* / *bahudhā rūpakesvevam bījarupena drśyate* // *phale yasya hi samhārah phalabījam tu tad bhavet* / *vastu-bijam kathā jñeyā artha bijam tu nāyakaḥ* // Dr Raghavan points out (NLRK Eng Tra p 7) that Ranganātha in his commentary on the Vik-u has quoted Mg's observation on Bija But the same is found in the RB's commentary, as given above, and not in the commentary of Ranganātha on the Vik u
- 17 Bhīma is the hero of the V-Sam, though arguments in favour of Yudhisthira may also be adduced Śāradātanaya supports the case of Bhīma Cf Bhā-pra p 207 l 2 *bhūmasya venīsamhāre phalayogo'tra darsitaḥ* /
- 18 Cf Abhi-bhā NS GOS Vol III p 13 *tatra cakravarttiputralābho munījanāsīrvacana dvārena phalasvabhava syaivābhijñāna-śakuntale* /
- 19 It is not, however, intended to suggest that Mg actually formulated his theory after a close study of the dramas referred to above Only the cogency of his thesis has been discussed with reference to the dramas known to us Mg might have gone through dramas of similar type
- 20 Abhi-bhā NS GOS Vol III p 13, ND pp 37-38

Bindu (Sign of continuity)

- 1 NLRK II 162-163 *prayojanānām vicchede yad aviccheda-kāranam | yāvat samāptim kāryasya sa bindur-iti kathyate ||* NŚ GOS XIX 23, reads the second half as *yāvat samāptir bandhasya* . The verse is quoted in the commentary on the An-rā (p 11) by Rucipatī, there the reading differs from that of the both above RB attributes (Abhi saku p 69) this verse to Ādi bharata
- 2 NLRK II 164-165
- 3 NLRK II 166-172
- 4 Bhā-pra p 204 II 13-14, RS p 210 III 11, gives almost a similar definition of Bindu The DR also means the same in (I 17), *avāntarārtha-vicchede bindur-accheda-kāranam |* The SD (VI 66) follows the DR
- 5 Bhā pra p 204 l. 17
- 6 NLRK II 173-174
- 7 NLRK Eng Tra Dr Raghavan's introduction p 7 Dr S N Shastri seems to have confused this view with that of Kohola in the statement "Kohola makes the idea very clear when he says that Bindu is that occasional reference to the main motif of action etc" Cf LPSD p 86
- 8 NLRK II 174 182 Rāghavābhyudaya is a lost Rāma-play from which there are as many as fourteen citations in the NLRK The SD contains one citation and that also seems to be taken from the NLRK Cf NLRK I 1796 and SD (below VI 210), the illustration of the *alankāra* Nivedana For details of the drama see SOLRP p 74 ff Rucipatī (An rā p 11) also points out that *lākṣāgrhānala* of the V-sam is Mānalaksano Bindu M Dillon (NLRK p 69 fn 2) informs us that a verse, stated by Sāgara (II 1660-1663) as taken from the *Rāghavābhyudaya*, is found to be attributed to Viśākhadatta in the *Saduktī-karnāmṛta* (I 46 5) This may simply be taken to be a case of error and from this the drama cannot be assigned to Viśākhadatta

- 9 Bhā-pra p 204 ll 15-16
- 10 NLRK ll 183-185
- 11 NS GOS Vol III p 13 *prayujyate phalam yairupāyā nuṣṭhānaih tesām itivṛtta vaśād avaśyakartavyatādibhir vicchede 'pi sati yadanu-sandhānātmakam pradhāna-nāyaka-gatam sandhi-dravyajñānam binduh* | The reading *pradhāna-nāyaka gatam* seems to be questionable Abhinava himself says that the connection may be established by the efforts of the ministers of the hero, as will be shown forthwith
- 12 Abhi bhā NS GOS Vol III p 14 , Cf ND p 41
- 13 Cf supra, fn 4
- 14 Abhinava also seems to have partially supported this view when regarding the Bindu (NS GOS Vol III p 14) he says *tathā hi tāpasa vatsarāje vāsavadattā premā-nusandhānam rājamukhena pratyankam darsitam* |
- 15 NS GOS Vol II p 423 *pratyankāntam yo binduh anu sandhānābhūdhāyī-vākyam* | Cf ND p 31, *purvottara-yorankayor-asumbaddhārthatvam mā bhūd iti pūrvānkasyānte bindur nibandhanīyah* | DR III, 37 *bindur-ante tu bijavat* This also seems to be the view of Kohala Śdt (Bhā pra p 236 l 18) records that Kohala prescribes the use of Bindu at the close of an Anka (*bindurante ca*)
- 16 Cf Mā ag Bombay Sanskrit series no 6 1889
- 17 NLRK ll 159-161 Bhoja maintains a similar idea, Śr pra (Vol II), p 482
- 18 NS GOS Vol III p 14, *tailabinduvat sarvavyāpakatvāt* | Dhanika, (DR p 5) *bindurjale tailabinduvat prasāritvāt* |
- 19 An-rā p 11, *tailabinduryathā toye svaśaktyā vyāpya tiṣṭhati* | *kāvyaṅgāni tathā binduh samdarśya mukhyatā (ām ?) vrajet* ||
- 20 RS p. 210. III 12

Patākā (Episode)

- 1 Dhanika DR p 4 , Bhā-pra (p 201, ll 11-12) includes Patākā-sthānaka also as a subdivision of the Prāsaṅgika

- vṛtta The matter will be taken up in connection with our discussion on the Patākāsthānakas
- 2 NLRK II 186-188
 - 3 Abhi bhā NS GOS Vol III p 15 *patākāvad upayogitvādiyam patāketi cirantanāh* /
 - 4 Avaloka DR p 4, RS pp 210-211
 - 5 NLRK 189-190 *yad-vṛttam hi parārtham syāt pradhānasyopakāṛakam | pradhāna-vacca kalpeta patākā sābhidhīyate* || NS GOS XIX 24
 - 6 NLRK II 193-194
 - 7 NLRK II 195-198 According to Mg (NLRK 1465) *mutra-sampat* is Patākā, but this *mutra-sampat* belongs to whom has not been stated
 - 8 Bhā-pṛa p 201 ll 14, 16, RS p 211
 - 9 Abhi-bhā NS GOS Vol III p 15, Avaloka DR p 4 Cf also DR II 8, and Avaloka p 40
 - 10 SD below VI 67, *yathā rāmacarite sugrīvādeh, venyām bhīmādeh, śākuntale vidūṣakasya caritam* | Bhīma may be called the hero of the drama according to modern taste Śārādātanaya actually calls him so as has already been pointed out
 - 11 NS GOS Vol III p 15, *parasya prayojana-sampattaye bhavadapi sva prayojanam sampādayati* /
 - 12 Bha-pṛa p 201 l 15, ND p 39, RS p. 210, NC p 9
 - 13 DR I 13 *prāsangikam parārthasya svārtho yasya prasangatah* /
 - 14 SD VI 67 pp 352-353
 - 15 LPSD pp 74-75
 - 16 NS GOS XIX 29
 - 17 NS GOS Vol III p 18 *ā garbhād āvimarsād veti pratimukhe garbhe yadi vā | yam artham vyāpya nivartate patāketivṛttam tāvatyeva patākā-nāyakasya svaphala-siddhir upa nibandhanīyā, siddha phalastvasau pradhāna phala eva vyāpriyamāna āśno'pi bhūta pūrva gatyā patākā-śabda vācya na mukhyatvena | vinipāta pratikāra pradhāna—*(Text reads *pratikārah pradhāna vimarsa* etc, which seems to

be corrupt) *vimarsa-sandhau prastutopayogah patākāyāh* | It is evident that Abhinava attaches much importance to the Svārtha lābha of the Patākā nāyaka

The correctness of the portion *pratimukhe garbhe yadi* va of the text is questionable Abhinava further says that *ān* in *āgarbhād* etc, of the above is to be taken in the sense of *abhivṛdhi* and criticises the view that takes it in the sense of *maryādā* as untenable Cf (p 18) *abhivṛdāvān* | *ye tu maryādāyām tām vyācakṣate te na samyagamamsata* | But in that case the *phala-lābha* of the Patākā-nāyaka cannot be restricted in the second and third Sandhis only The view of the ND as given below, seems to be more reasonable

18 SD p 353, *yattu muninoktam-āgarbhād-vā vimarsād-vā patākā* *vinivartate* | *iti tatra patāketi patākā nāyaka-phalam, nir-* *vahana-paryantam api putākāyāh pravṛtti-darsanāt, iti vyā-* *khyātam abhinavagupta-pādaḥ* |

19 ND p 39, *yadā maryādāyām-ān tadā āmukha-pratimukha* *garbhān, yadā punarabhivṛdhau tadā vimarśam abhivṛdyāpya* *vīramati* | *tāvatyeva patākā nāyakasya svaphala-siddhir-nibā-* *dhyate* | *nirvahana-sandhāvapi tat phale nibadhyamāne tulya-* *kālayor upakāryopa kārakatvābhāvāt na tena pradhānasyo-* *pakārah syāt* |

20 NLRK II 194 195

21 M Dillon translates the above statement of Sgn as,—
“And it is completed in the *garbha* juncture or in the *avamarśa* juncture This is not to be carried through to the very end Cf NLRK Eng Tra p 11 But syntactically the pronoun *sā* in Sāgara’s statement undoubtedly refers to Patākā, and *etat* through *iti* refers to *saca* *nivartata* The sentence thus means,—(The statement) that Patākā comes to an end in the Garbha or Vimarsa, should not be taken as *ātyantika*, universal rule to be observed

Prakarī (Incident)

- 1 NLRK II 201-205 NŚ GOS XIX 25, Bhā pra p 201
II 19-20
- 2 NŚ GOS Vol III p 15 *prakarṣena svārthānapekṣayā
karotīti* |
- 3 ND p 41 *patākāvad-avasyambhāvīyam* |
- 4 SD VI 69, RS p 210 III 14, NC p 9
- 5 NLRK I 199
- 6 Bhā-pra p 202 II 4-5 *sobhāyai vaidikādīnām yathā puspā-
kṣatādayah|tathātra varnanādīstu prabandhe prakarer-bhavet||*
The RS (p 211) quotes the above from the Bhā pra
but reads the second half as *tathā tu varnanādīstu
prasangau prakarī bhavet* |
RB also quotes from the Bhā-pra the same passage
with a different reading of the second half of the verse
yielding a new meaning Abhi-saku p 168,—*athartu
varnanādīstu prasange prakarī bhavet* On the authority
of this reading RB calls the description of the spring
season in the Act VI of the Abhi śaku as Prakarī The
contention that the description of a season in a relevant
place is Prakarī is quite a new idea But how a simple
description can be taken to be an Arthaprakṛti is not
known to us
- 7 NLRK II 205-207, SD p 353, Bhā pra p 202 I 1
- 8 ND p 41
- 9 NŚ GOS Vol III p 15

Kārya (Denouement, Object, Purpose to be achieved)

- 1 NLRK II 209 210 *yadarte kāvya ārambhah (kāvyāram-
bhah ?) siddhe yasmin samāpanam | ānusangika sampannam
tat kāryam itī kathyate ||*

The SD (VI 69-70, p 353) gives a very similar des-
cription of Kārya, *āpekṣitam yat sādhyam ārambho yannī-*

bandhanah / samāpanam tu yat siddhyai tat kāryam iti sammatam / It may be pointed out here that according to this definition, the Kārya cannot be called a *prayojana siddhi hetu*, as maintained by Viśvanātha himself (Cf SD p 353) In that case the purpose and the means become the same thing

- 2 NLRK II 211-215 *yadāha bharatah*

*yadādhikārikam kāryam pūrvameva prakīrtitam /
tadārtho yah samārambha stat kāryam iti kīrtitam||*

NŚ GOS XIX 26, the reading here differs from that of the NLRK, mainly in the first half of the verse The GOS text reads *vastu* instead of *kāryam* of the NLRK But the reading of the NLRK is supported by one ms (ya)

RB quotes the verse in his *Arthadyotanikā* (Abhiśaku p 230) and attributes it to Mātrgupta RB's reading tallies with that of the GOS text

- 3 NŚ GOS XIX 2 quoted in the NLRK II 218-219

- 4 NLRK II 257-261

- 5 NŚ GOS Vol III pp 15 16 *cetanaih kāryate phalam iti vyutpatyā (kāryam) / tena janapada-kośa-durgādika-vyāpāra-vaicitryam sāmādyupāya-varga ityetat sarvam kārye antarbhavati / tatra param prathama-parigṛhītaḥ pradhāna-bhūto'bhīyupāya bijatvenoktaḥ /*

- 6 ND p 42

- 7 JOI Vol V No 4 p 373 Cf Abhi-bhā NŚ GOS Vol III p 55 *bija-kāryopagamanam ādānam-iti bija phalasya-sampatā-bhavanam*, p 57 *atra ratnāvali-lābha rūpa-kāryasyopaksepād grathanam /*

- 8 DR I 16 and Avaloka on it

- 9 RS p 213, NC p 9

- 10 Bhā-pra p 203 l 20, p 204 l 3, p 205 l 3

- 11 JOI Vol V No 4 p 372

- 12 JOI Vol V No 4 p 372 Cf the definition "*kāryam nirvāhakṛt phale*" PRYB p 107

- 13 NLRK I 234

- 14 NLRK II 235-236 NS GOS XIX 27 *esām tu yasya yenārtho yataśca guna iṣyate | tat pradhānam tu kartavyam gunabhūtānyataḥ param ||*
- 15 NS GOS Vol III p 16 *na sarvatra prārambhādivat saiva arthapra krtayo'pi | api tu yasya nāyakasya yenārtha prakṛti-viśeṣena prayojana-sampattir-adhikā tadeva pradhānam, anyattu bhavadapi guna-bhūtam asaikalpam, bīja-bindu-kāryāni tu sarvatrānapāyīni | tatrāpica guna-pradhāna-bhāvah |*
- 16 ND pp 27-28, 42 43
- 17 RS III 20 21, *angam syāt nāyaketara-ceṣṭitam | nityam patākā prakarī cāngam bījādayah kvacit ||* Cf NC p 10

Chapter IV

- 1 NLRK II 456-457 *samdhīh parasparam kathārthānām samghatanam |*
- 2 NLRK II 457-458 *yathoktam samdhīyante arthah parasparam ebhir-iti samdhayah |*
- 3 NS GOS Vol III p. 23 *tenārthāvayavāḥ sandhīyamānāḥ parasparam angaiśca sandhaya iti samākhyā nirukṭā | tadeṣām sāmānya—lakṣanam |*
- 4 ND I 37 p 48 *mukhyasya svatantrasya mahā-vākyāṁ ittha sya amśā bhāgāḥ parasparam svarūpena cāngaiḥ sandhīyanta iti sandhayah |*
- 5 DR p 6, I 23 *antaraikārtha sambandhah sandhir ekānvaye satī | Avaloka,—ekena prayojanenānvitānām kathāmśānām avāntaraika prayojana-sambandhah sandhīh |*
- 6 Bhā pra p 207 ll 11-15, SD p 355, VI 75
- 7 Abhi śaku Ed Godbole p 15, Mu rā Ed Telang 1893, pp 52, 62
- 8 DR III 26
- 9 Śr pra Vol II p 484, *athaitad upādheh kathā śarīra-bhāgānām mukhādayah pañca vyapadesā bhavanti |*
- 10 RS III 28 p 215 NC (p 11) simply quotes this definition of the RS
- 11 Mu rā Ed Deshpande Act VI, p 179.

- 12 NLRK I 458 , NŚ GOS Vol III p 23, XIX 37 ,
ND p 48 , Bhā pra p 207 l 17
- 13 NLRK II 440-446 , NŚ GOS XIX 17
- 14 NLRK II 447-451 , NŚ GOS XIX 18
- 15 Cf Abhi-bhā NŚ GOS Vol III p 11 *tatīopakramo
pasamhārau tāvat sarvatrāvasyambhāvinau |*
- 16 NLRK II 451-453 *prāsangikasyādhikārikasyārthe vaita
mānasya yadi vistarāt samdhayo vidhātum pañcāpi sakyante
tadayam niyamo navasya-kartavyatayā abhyupagantavyah |*
- 17 NLRK II 454-455 , NŚ GOS XIX 19
- 18 NLRK II 456 *vrttam yat tadavirodhatah samdhinām
prayoktavyam |*
- 19 NŚ GOS Vol III p 11 *niyamo ya ukto niyamāt pūrṇa
sandhi syād ityādi sa tatra na bhavet | . yad vrttam iti
tatrādhikārike yad aviruddham tadeva prāsangike yojanār
ham iti |* The verse (NŚ GOS XIX 19) *prāsangike
parārthatvāt* etc has been taken to refer v no 17, *pūrṇa-
sandhi ca kartavyam* etc , by Abhinava
- 20 NŚ GOS Vol III p 10 *upādhyāyāstvāhuh — sarvatre-
tivrttam pañca sandhyeva, na hi kascidapi vyāpāro prāram
bhādyavasthā pañcakam vinā siddhet | avasthāpañca-
kānuyāyinā sandhipañcakenāpi bhāvyameva, tena sarvam
niyamāt pañcasandhi, hīnasandhitvam tu kāranād-apūrnān-
gatva lakṣanāducyate |*
- 21 Abhi-bhā NŚ GOS Vol III p 11
- 22 NŚ GOS XIX pp 44 47
- 23 DSL p 119
- 24 JOI Vol V No 4 p 378
- 25 JOI Vol V No 4 p 378 Cf Dr K C Pandey, Com-
parative Aesthetics Vol I p 431
- 26 The Skt Dr p 299
- 27 The Skt Dr p 298

View of Mātrgupta on Sandhis

- 1 NLRK Eng Tra Introduction p 7
- 2 NLRK preface VIII, IX

- 3 San dā p 97 For the date of Śubhankara Cf introduction
- 4 NLRK ll 460-61 San dā (p 97) reads — *prārthanā viṣayaut | mukha-sandhāvituritam* || The text of the NLRK reads,— *prārthanāviṣayotsukyam* etc Cf Dr Raghavan's correction, NLRK Eng Tra p 72 Dr Raghavan suggests "*prārthanā* is *viṣayautsukyam*," is the meaning
- 5 NLRK ll 474, 480, 481
- 6 NLRK ll 472 481 *tatra yathā māyā madālase nātake prathame anke gālavya maharṣeḥ tālaketu-vadham icchatah prārthanāyām kuvalayāśvasya rājñah tapovana gamanautsukyam ārambhah | tasyaiva samvāde ete kṣama* etc a speech of the sage Gālava in verse) After that Sāgara adds — *atra rāja-dharmasyākhyānād-yāgasya nispanna saṣtāmśasca* (Dr Raghavan suggest the reading as *yāgasya nispannah* *saṣtāmśasca* or *yāgasca nispannah* Cf NLRK Eng Tra p 72) *me bhaviteti gamana-hetucintanam | hṛjam tatratva | devarāter* etc , (a verse)
- Many of the *dandas* have been remove from the above text according to Dr Raghavan's suggestion He, however, proposes to remove the *danda* after *ārambha* and to place one before it, but nothing is said regarding the underlining of the word. Cf NLRK Eng Tra Dr Raghavan's corrections and emendations p 72 Cf also Bhār Ko , p 316 where *Ārambha* has been taken to be the name of the aspect
- 7 According to Dr Raghavan's suggestion,—Eagerness (*Prārthanā*) i e , the yearning for the object, the *Ārambha* i e , the reflection upon the means etc Cf NLRK Eng Tra ll 460 461
- 8 NLRK ll 472 488 The name of the Nāṭaka *Māyāmadālasā*, based on a Puranic story is first heard of from the NLRK The drama has not been referred to in any of the reputed works like *Abhi bhā* , DR , ND , *Bhāpra* , SD and RS All the illustrations of *Sandhis* and their phases, as described by Mātṛgupta have been

illustrated by Sīgara with citations from this drama. There are two more citations from the drama in the NLRK (l 276 and l 324). The entire portion of *atra rājadharmasya bhaviteti* (quoted above) followed by *iti*, does not appear to be the speech of the king as suggested by Dr Raghavan (Cf NLRK Eng Tra p 72). The reference to *rājadharmā* in Gālava's speech is the cause of king's thought and not a part of the speech. It appears that the thought of the king has been referred to here without giving the exact speech. At best the portion *yāgasca bhavita* may be taken to be the speech of the king.

- 9 NLRK ll 462-463 The printed text reads *citta* in place of *binduh*, the San dā (p 97) however, reads *binduh*. In illustration (l 501) Sāgara also reads *binduh*. Other variants in the San-dā are *prasrtikriyā* in place of *prasrtā-kriyā*, and *matam* instead of *trayam*.
- 10 NLRK ll 489-490 *lābho madālasāyās-tasyā dvitiye anke yat pānigrahanam sa eva sādhanā-sampattih* ll 497-498 *prasarah kriyāyā vaira-prabhavāyāh prasarāt* / ll 501-502 *punarapi haranasyodghāto binduh* / *sa eva sādhanā-sambandhah* / The text reads *haranasyotkhyāto*, corrected by Dr Raghavan (NLRK Eng Tra p 62) as above.
- 11 NLRK ll 489-494
- 12 NLRK ll 495-498
- 13 NLRK ll 498-506
- 14 Cf supra Bindu
- 15 NLRK ll 464-465 Śubhankara (San dā p 97) reads *bhadra* in place of *tatra* in the first foot and the second as —*udbheda sandhi—darsanam*, the ms reading being *sannīdarśanam*, both yielding no sense.
- 16 NLRK ll 539-512 A verse *kanṭhe varoru* etc, here the hero expresses his desire for amorous play l 513 *iti rājñah suratecchā sambhogah* / *tatra ca yogyatā* / ll 515-516 *anistasya viyogasya udghāta udbhedah* (Text reads *utkhyāta*, Dr Raghavan suggests *udghāta* Cf NLRK

Eng Tra p 62) / *tat pratighātaḥ siddhi darśanam* / II 517-519 *arciṣi patitām madālasām na dahatā dahanena maitri darsiteti mitrasampanmitralābhah* / iti triyuto garbhah /

17 NLRK I 514

18 NLRK II 515-516

19 NLRK I 466 467 Śubhankara (San-dā p 97) reads the verse as

*nāśah kārana-mādhuryam kiñcit śreyasi vighnatā /
etānyavamarśa sandhau kathutāni manīṣibhiḥ //*

20 NLRK II 519-523 The text in the portion *savighnatayā tālaketu* seems to be corrupt Tālaketu has been described as killed in the Act II The ms reads (NLRK p 22) *pātālaketu* The Nāgarī ya is very similar to pa, correct reading should be *pātālaketu* A *danḍa* after *savighratā* also is necessary to make the sense clear The text, as translated by M Dillon, seems to yield no clear meaning The discussion above, is according to the emendation proposed here

21 NLRK II 468-469 Śubhankara gives almost a separate description of this Sandhi San dā (p 97) reads

*punar-bijasya sampattir-nānābhūtārtha sambhavā /
nirvahana-sandhau kathutā suribhir-bharatādibhiḥ //*

It is apparent that Śubhankara collected this description from a corrupt source The first *pāda* of this verse is the third *pāda* of the verse describing Vimarśa-sandhi in the NLRK (I 467) Moreover Bharata nowhere describes the Nirvahana sandhi in the manner stated in the above verse of San-dā

22 NLRK II 523-529

23 NLRK Eng Tra Introduction p 7 (quoted above) Dr S N Shastri (LPSD pp 96-97) maintains that "Mātr-gupta follows the co-ambulation theory of juncture" It is a wrong judgement, as is evident from the above

24 San-dā p 1 *sangītacūdāmani ratnakōśa* etc

25 See supra Introduction, age of Sāgaranandin

26 NLRK I 472 *māyāmadālasā nātake* II 276-277 *māyāmadālasē pañcasvapyankeṣu kuvalāyasvah* |

27 NLRK I 493

28 NLRK I 324

29 NLRK II 470-471

sādhakah sādhanam sādhyam siddhiḥ sambhoga eva ca |
ityāhuh ke' pi nātyajñāḥ santah sādhyādi-pañcakam ||

30 NLRK II 530 533

It is from the NLRK first that we come to know the name of a drama *Bhīmavijaya* of an unknown author, like the *Māyāmadālasā*, *Bhīma-vijaya*, perhaps was written in a region where Sāgara lived Dr Raghavan maintains (NLRK Eng Tra p 70) that *Bhīmavijaya* may refer only to a theme and not to an actual play

31 LPSD p 96

32 Sāgara himself seems to have confused the issue He in his gloss, first explains the verses describing Sandhis according to Mātrgupta and then illustrates the pentad of Sādhyā etc, and at last remarks *idam mātrguptena samkṣepāt* (NLRK I 534) etc It appears from this that Mātrgupta according to Sāgara is the propounder of the *Sādhyādi-pañcaka* theory But the verse quoted above, which enumerates the pentad, clearly shows that this is an older view of some other theorists Perhaps Sāgara took the verse from the text of Mātrgupta, but overlooks the expression *kecit* and ascribes the view to Mātrgupta The view has not been mentioned anywhere else

33 NLRK I 535

34 Abhi-śaku p 9 The full description is quoted, Supra, Chap 1 under Qualitative Analysis

35 P V Kane (HSP) p 55, Dr S K De (HSP) p 34, Dr V Raghavan (NLRK Eng Tra) p 7

Mukha Sandhi

- 2 NLRK I 536 537, *yatra bija samutpattir-nānā-bhūtārtha-sambhavā | kāvya-sarirānugata tanmukham parikṛttitam ||*
 NŚ GOS XIX 39 Here the first half of the verse is read as *yatra bijā samutpattir nānārtharasasambhavā |*
 The difference of readings in the underlined portions of the two is significant.
- 3 NLRK II 538 540
- 3a Cf supra fn 2 NS GOS Vol III p 23 *nānābhūto 'rthavasāt prasangāyāto rasa-sambhavo yah syāt*
- 4 ND p 48
- 5 SD VI 76 77 The reading here tallies with that of the NS (GOS) Bhā-pra p 207 l 18, p 208 l 7
- 6 DR p 7 (I 24) Dhanañjaya simply takes up the first half of the verse from the NŚ describing Mukha sandhi as the definition of the same The NC (p 11) also does the same RS III 29 30 p 215 Here Dhanika's statement has simply been versified
- 7 NŚ GOS Vol III p 24, ND p 48, Bhā pra p 207 l 19, SD p 356
- 8 Cf Supra under Mukha sandhi according to Mātrguṇṭha
- 9 Bha pra p 207 ll 20-21 *bijotpattirna hetuh syād iāsānām mukha sandhibhāḥ | teṣām trivargā-sam bandhah prāyo yasmān na drsyate |*
- 10 Bhā-pra p 207 l 21, p 208 ll 1-6
- 11 NLRK II 545 546 *sāhacaryena byasya mukha eva hi kecana | binduna ādau prakurvanti nāṭakārthavido janāḥ ||*
- 12 NLRK II 547-548
- 13 Cf supra Bindu
- 14 NLRK II 548-550
- 15 Cf supra under Bija

Pratimukha sandhi

- 1 NLRK II 634-635 NŚ GOS XIX 40
- 2 NLRK II 636 631 Tārānātha Tarkavācaspati, in his commentary on the V sam quotes the following verse

and attributes it to Bharata (V sam Ed Jivananda p 19)

ānusangika kāryena kriyate yat prakāśanam |
naṣṭasyeveha bijasya sandhiḥ pratimukham bhavet ||

The verse may be construed as *ānuṣāṅgikakāryena naṣṭasya iva bijasya iha prakāśanam* etc, and can be taken as supporting the view of Sāgara. The source of the above verse is unknown but it is evident that the view held by Sāgara was known in Bengal as that of Bharata through some lost source in Bengal even before a century

3 Cf V-sam Ed Jivananda Act I p 19

4 NLRK II 639-642 Cf V-sam Ed Jivananda p 56
 Here in the NLRK the reading of the quotation from the V-sam differs from that of the printed text of the drama

5 NLRK II 145-147

6 NŚ GOS Vol III p 24 It may be pointed out here that the first view above states exactly the opposite of what has been said by Sāgara (NLRK I 636 *dr̥ṣṭam kāranarūpena kāryarūpena naṣṭam*) But the approach of the both to the problem is similar. The criticism of Abhinava however, can be applied with equal force against the above observation of Sāgara. Abhinava criticises the above views as —*na caritat samañjasam/ekaviśyam antarena sandhānājogāt, nāṣasyāpica dr̥ṣṭatayaiva samgraha-sampatteh |*

7 NŚ GOS Vol III p 24 *bijasyodghāṭanam tāvat phalānuguno daśāviśeṣaḥ taddr̥ṣṭam api virodhisamnidher-naṣṭamiva, pāṁsunā pihutasyeva bijasyānkura-rūpam udghāṭanam |*

8 Cf V Sam Ed Jivananda p 34 Act II V No 2

9 NŚ GOS Vol III p 24 *atra pāṇḍavābhyudayasya mukhopakṣiptasyodghāṭanam bhīṣmavadhād dr̥ṣṭam abhi-manyuvadhān-naṣṭam atrāpiveditam iti kecīṭ/tadā cārtho na samgamitah syāt |* The reading corrected by Prof S Bhattacharyya (JOI Vol V No 3 p 321) has

- been accepted The text puts a danda after 'nastam'
and then reads 'atrāpi' etc
- 10 NŚ GOS Vol III p 24
- 11 NŚ GOS Vol III p 24
- 12 NŚ GOS Vol III p 25 *udghātītatvād bijasya stoka-
mātram tu sankukādibhi-rudāhrtam yat tad eka* *iti
draṣṭavyam* |
- 13 NŚ GOS Vol III pp 24 25 *dr̥stam naṣṭamiva kṛtvā
tāvanmukhe nyastam bhūmāviva bijam tadācchādakamapi
bhūmīriva pratyudbodhakam|tasya dr̥stanaṣṭatulyam kṛtvā
nyastasya ata eva kunkuma-bijasya yad udghātanam tat-
kalpam yatrodghātanam sarvatraiva kathābhāgasamūhe tat
pratimukham pratirābhi* |
- 14 NŚ GOS Vol III pp 24 25
- 15 ND p 49
- 16 DR p 11 SD VI 77-78 RS p 220 NC p 15 Bha-pra
p 208 ll 21-22
- 17 Bha-pra p 209 ll 1-3

Garbha-sandhi

- 1 NLRK I 709
- 2 NLRK II 710-711 *udbhedastasya bijasya prāptir-aprāptir-
eva ca | punścān-veṣanam yatra sa garbha itī samsmṛtaḥ ||*
NŚ (GOS XIX 41) reads *vā* instead of *ca* as the last
word of the first half of the verse
- Rāghava-bhatta (Abhi-śaku p 115) attributes this
definition to Ādhi-bharata Śr pra (Vol II Chap XII
p 485) reads *kāryabījasya* instead of *tasya bijasya* in the
first half, and the second half as *anvīsyate tu yastatra
sa vai garbha itīritah* /
- 3 NLRK I 712
- 4 NŚ GOS Vol III p 25, ND p 49
- 5 SD VI 78-79 p 357 Abhinava also refers to a view
which seems to give this explanation, Cf NŚ GOS Vol,
17a

- III p 25 *phalasya garbhābhāvāt* | Cf also ND p 49 *phalaprapṛpti-sambhāvanā-rūpo garbha-sandhirucyate* |
- 6 NS GOS Vol III p 25 *prāptir nāyaka-viśaya, aprāptih pratināyaka carite punaścānvesanam ityubhaya sādharanam* |
- 7 NS GOS Vol III p 25 *anye tu vira raudra viśaya evaitasyārthasya bhāvād avyāpityād evam āhuh* | *prāptih, aprāpti-anvesanam ityevam bhūtābhir-avasthābhīḥ punaḥ punar-bhavantiḥ-yukto garbha sandhiḥ, prāpti sambhāvā khyayāvasīhayā yuktatvena phalasya garbhābhāvāt* |
- 8 ND p 49
- 9 NS GOS Vol III pp 25 26 The Avaloka and SD also cite the same illustration Cf DR p 16, SD p 357 The SD almost quotes the Abhi-bhā and uses *udbheda* and *hrāsa* instead of *prāpti* and *aprāpti*
- 10 DR p 16 I 36, Bhā pra p 209 I 22, p 210, II 1-4, SD p 357 VI 78-79, RS p 225 III 49, NC p 20, Śr pra Vol II p 485 *yatra kriyāphalasyodbhedaḥ nāsānvesanādayo jāyante tatra garbhah* |
- 11 NS GOS Vol III p 26 *avamarse tvaprapṛptereva pradhā natā prāptyamśasya ca nyūnateti viśeṣah* | The text is undoubtedly corrupt and has been rightly amended by the editor as *avamarśe tu prapṛptereva pradhānatā aprāptyamśasya ca nyūnatā* | The ND supports this reading Cf ND p 49
- 12 NLRK II 716 719 *nāṭakādau vastudvayam bhavati | vidhivā niṣedho vā | tatra prāptirūpo vidhiḥ | aprāpti-rūpo niṣedhaḥ | prāptirūpo yathā bijam-ārabdham rākṣasām kṣayah | nītam sītāpahārena rāmasyāvaśya-kāryatāmiti* || The word *nītam* is to be replaced by *nītaḥ* The verse seems to be taken from some old source, probably from the text of Mg For note on such verses, see infra, chapter V, under Aṅgas of the Mukha-sandhi, f n 40
- 13 NLRK II 713 715
- 14 NLRK II 720-723 The drama *Tāpasa-vatsarāja* of Anangaharsa Mātrarāja, son of king Narendravardhana has been cited once more in the NLRK (I 792) and

that also without mentioning the name of the drama or its author. References to and citations from this drama occur in the printed text of the *Abhi bhā* as many as ten times and eight times in the ND. Ānanda vardhana, Kuntaka, Hemachandra, Bhoja and Mammata also knew the drama. The drama, according to Dr S K De, "belongs to a period earlier than the middle of the 9th century". Being edited by His Holiness Sri Yadugiri yathiraja Sampath Kumara and Ramanuja Muni from the Berlin manuscript of the play, it was published in 1928 from Bangalore.

- 15 Cf supra *Garbha-sandhi* according to Mātrgupta

Vimarsa or Avamarsa

- 1 NLRK II 772-774 *yadāha bharata-muniḥ | garbha-nirbhīnna-bījārtho vilobhana-kṛto 'pivā | tasya vāśleṣa-samyuktah sa vimarsah iti smṛtah ||* The NŚ (GOS XIX 42) reads *athavā* in the place of *apivā* at the end of the first half, and *krodha vyasanajo vāpi* as the first part of the second half. A ms however reads *kiñcid-āsleṣa-samyukta*, and thus supports the reading of the NLRK mainly [Cf NŚ GOS Vol III p 26 ms reading 4 (bha)]. But none of the expositions given by Abhinavagupta including his own, mentions *āsleṣa*. He seems to support the reading *apivā* at the end of the first half of the verse. Cf NŚ GOS Vol III p 27 *api sabdād vighnanamuttāntarānām* etc. The text of Śāṅkuka, as presented in the *Abhi-bhā* (Vol III p 28) seems to support the GOS reading so far as the first part of the second half of the verse is concerned. Śr pra (Vol II chap XII p 485) gives the definition as, *garbha nirbhīnna-bījārthah krodhavyasanajo 'pi vā | vipralambhākṛto vāpi vimarsa iti sañjītah ||* A ms of the NŚ (Pa) reads *vipralambhākṛto pi vā* in place of *vilobhana* etc of the GOS version.
- 2 NLRK II 770-772 *nanu vimarsa iti ko'rthah | ucyate*

*garbhena samdhinā udbhinnasya bijārthasya lobhākārīnā
āśleśanāsamukto (yo) bhavati sa vimarśak |*

- 3 NŚ GOS Vol III p 27 *anye tvavamarso vighnā itī vidanti/
sa ca (?) vyākhyāne bija-sabdena tad bija-phalam artha-
sabdena nivrttirucyate | nivrttiḥ nispratyūhaprānatayā
phalaprāsūtiḥ |*

- 4 NŚ GOS Vol III p 27

- 5 SD VI 79-80

- 6 SD p 358

- 7 NŚ GOS Vol III pp 27 28

- 8 NLRK II 775 777 *anyastvāha | prakīrnasyārtha-jātasya
vimarśād yatra samvrttiḥ | satrorapacayo bhūyān vimarsa
sa ca kathyate ||* Dr Raghavan suggests that *satror upa-
cayah* should be the reading in place of *śatrorapacayah*
of the printed text NLRK Eng Tra p 72 But it has
been shown (Cf supra under Garbha-Sandhi) that
according to Abhinavagupta the Vimarśa-sandhi gives
prominence to the gain over the loss of the hero How
this principle can be maintained if the increasing strength
of the enemy (*śatror upacayah*) is depicted in this Sandhi,
is not known Moreover, according to Mātrgupta also,
nourishment of the Bija (*bijena sampatti*) is an aspect of
this Sandhi This has been illustrated by Sāgara in the
death of Pātālaketu (Cf supra View of Mātrgupta on
Sandhis) which is undoubtedly a heavy loss to the enemy
of the hero So loss of the enemy seems to be a charac-
teristic of this Sandhi and as such, the reading of the text
seems to be preferable

- 9 Cf supra under Patākā

- 10 NŚ GOS Vol III p 28 *phalavyāpatti-viśayo yah
kartur-vicārah sa krodha-vyasanaje vimarśa ityevam vimar-
sana-svabhāva eva vimarsah | itī śrī-sankukah |*

- 11 NŚ GOS Vol III p 28

- 12 NŚ GOS Vol III p 28

- 13 DR I 43 p 21 Dhanika says *avamarsanam avamarśah
paryālocanam | tacca krodhena vā vyasanād vā vilobhanena*

vā bhavitavyam | Bhoja (Śr pra Vol II p 485) says —
kṛyāphalāṅvāptaye vicāranirṇāyo vimarsah | It, however,
 includes *vipralambha* as a cause of deliberation Cf supra
 fn 1 of this topic

14 Bhā pra p 211 ll 10 11 and ll 12-13

15 RS p 229 III 57-58, NC p 23

16 NLRK ll 778-780 *anyastvāha* |

sampannarūpam yat kāryam prastāveneha kimcana |

manasyāyāti sandeham (sandehah ?) vimarsam ke'pi

tam viduh ||

17 NLRK ll 783-790

18 NLRK ll 791-792 This perhaps, refers to the fifth Act
 of the *Tāpasa-vatsarāja* where Kuñjaraka describes how
 Rumanvān and Yaugandharāyana etc inflict a defeat
 upon the enemy

19 NLRK ll 793-797

20 NS GOS Vol III p 26 *tatra sandehātmako vimarsah* |

21 NS GOS Vol III pp 26-27

22 Cf Abhi-bhā NS GOS Vol III p 27 . *phalam yadā*
valavatā pratyūhyate kāranāni ca valavanti bhavanti
tadā katham na sandehah |

23 ND p 50

Nirvahana-sandhi

1 NLRK ll 854 855 NS GOS XIX 43 Here the first
 half of the verse (following the commentary of Ag) is
 read as

samānayanam arthānām mukhādyānām sabijnām | But
 Ag in his commentary on this refers to a view that reads,
mahaujasām phalopasangatānām ca One ms also (Pa)
 reads the last word of the first half as, *mahaujasām* Cf
 Abhi-bhā Vol III p 29 Sr pra (Vol II XII p 485)
 reads the verse as, *yatrānayanam arthānām mukhādyā-*
nām mahaujasām / phalopabrhmhitānām etc ||

2 NLRK ll 856-857

- 3 Cf supra under Arthaprakṛti
- 4 Cf supra under Nirvahana-sandhi according to Mātrgupta
- 5 NS GOS III p 29 *mukhādyānām catuṣnām sanahinām ye' arthāḥ prārambhādyāḥ tesām sahaḥajibhiḥ bijavikāraḥ kṛamenāvasthācatuṣṭayena bhavadbhiḥ vartamānānām nānāvidhaiḥ bhāvaiḥ uttarānām camatkārāspadatve jātota karṣānām yat samānayanam yasminnatthaiśau samānyante phala-nispattau yojyante tan-nirvahanam phalayogā vasthayā vyāptam |*
- 6 NS GOS Vol III p 29
- 7 ND p 51
- 8 DR I 48-49 *bijavanto mukhādyatthā viprakṛtā yathāya tham/aikārtham upaniyante yatra nirvahanam hi tat ||* It is interesting to note that Sarvānanda in his Tīkāsarvasva attributes this verse to Dattila *Nāma lingānusāsanam* with the com of Sarvānanda Ed T Ganapati Sastrī Pt I p 144
- 9 Bhā-pra p 212 ll 89, SD VI 80-81, p 359, RS p 233 III 67, NC p 29
- 10 Śr pra Vol II p 485
- 11 NLRK II 920 922
- 12 NS GOS Vol III p 29
- 13 ND pp 51-52
- 14 NLRK II 918-919 *vipadantara-nirmāṇam kecidicchanti sūrayaḥ | jānakyā jvalana jvālā praveśena vipat punaḥ*
- 15 Notes of Dr Raghavan NLRK Eng Tra p 63
- 16 NLRK II 918-919
- 17 NLRK I 389 *devatā darśanāntam ca bhavati hi nātakam nāma*
- 18 NLRK II 390 392 *devarṣayo 'pi kvacit|te'pi devatulyā eva |*
- 19 An rā p 320 *devatā darśanāntam ca kartavyam nātakam budhaiḥ | rājarṣi-darśanāntam vā te'pi devaiḥ samā matāḥ iti bharatānurodhād vasistha darśanāntam idam |*
- 20 San dā. p 81

- 21 Cf supra f n 17
- 22 NLRK II 915-917 NS GOS XVIII 43 Cf Śr pra XI p 466, Bhā-pra p 236 l 4, SD VI 10 p 321, cf also the Sandhyanga Upagūhana infra
- 23 NLRK II 913 914 NS XVIII 42 Cf SD VI 11 p 322, ND I 17 Śr pra (XI p 466) reads, *kāvyam gopucchāgam kartavyam nāṭikādiṣu prājñaiḥ* | *nāṭikādiṣu* here seems to be a wrong reading for *nāṭakādiṣu* According to lexicons one meaning of the word *gopuccha* is a kind of necklace having forty or thirtytwo strings Cf the com of Kṣīrasvāmīn on *Amarakośa*, Kānda II V No 106 (Poona Oriental Series No 43 p 156) *Abhidhāna cintāmaṇi* Kānda III V No 325
- 24 NLRK II 910 911
- 25 Cf W H Hudson An Introduction to the study of Literature, pp 200ff
- 26 NS GOS Vol II p 428 *krama-sūksmāṅgam iti kecit* | The reading of the SD (below VI 11 p 323) *kramenāṅkāh sūksmāḥ kartavyāḥ iti kecit* is decidedly more explicit
- 27 NS GOS Vol II pp 428-29, cf ND p 30, SD p 323

Relation among the three Pentads, the Avasthās,
Sandhis and Arthaprakṛtis

- 1 NS GOS XIX 14 *sarvasyaiva hi kāryasya prārabdhasya phalārthibhiḥ* | *etāstvanukramenaiva pañcavasthā bhavanti hi* ||
- 2 Techniques of Sanskrit Drama, Chap IV (In press)
- 3 NS GOS Vol III p 10 *avasthā-pañcakānuyāyinā sandhi-pañcakenāpi bhāvyam eva* | Cf also p 23, p 62, *sandhayo hyavasthā paratantrāḥ* |
- 4 ND I 37 p 48
- 5 ND p 44
- 6 SD VI 74 p 355
- 7 The TSS p 13
- 8 NS GOS Vol III p 10 Cf supra under Sandhis, f.n 20

- 9 The TSS p 14 Here Dr Mainkar further states that the DR is responsible to correlate the Avasthās with the Sandhis. But, it has been shown above that the responsibility may be pushed back to at least the preceptor of Abhinava
- 10 NS GOS XIX 21
- 11 NS GOS Vol III p 12 *jñātvā yogyā yathā-vidhi itī tāsām auddesikoktivad upamibandha krama-niyama ityarthah* / This is Ag's gloss on the NS (XIX 21) *arthaprakrtayah* etc, as quoted above. This statement of the NS seems to imply that the five Arthaprakrtis are to be used in a proper manner. From this it is hard to deduce that they are to be used in a particular order. The Bija originates in the Mukha-sandhi and the Kārya occurs in the last Sandhi, but no restriction can reasonably be imposed upon other three, as has been made clear in our discussions on their nature above. Abhinava further maintains (NS GOS Vol III p 16) that all the Arthaprakrtis are not essential everywhere. Moreover, the mechanical theory of correlation among the Avasthās, Arthaprakrtis and the Sandhis, resting primarily on the occurrence of their members in the same order in which they have been enumerated in the NS, has been bitterly criticised by Abhinava, as will be shown. The ND (p 37) following closely the Abhi-bhā in other relevant matters, opposes the view that the Arthaprakrtis occur in a drama in a particular order. Thus, the above reading of the Abhi-bhā seems to be unjustified. Perhaps a 'na' has been dropped. All problems become solved if the above text is amended as,—*kramanīyamo netyarthah*
- 12 ND p 37 *byam patākā prakarī binduh kāryam yathāruci* / (I 28) *yathārucitī naiṣām auddesiko nibandhakramah sarveṣām avasyambhāvītvam vā* /
- 13 Dr Mainkar The TSS p 13, Dr Kulkarni JOI Vol V No 4 The conception of Sandhis in Sanskrit Drama p 375

- 14 DR p 6 I 22-23 *arthaprakrtayah pañca pañcāvasthā-samanvitah || yathā samkhyena jāyante mukhādyāḥ pañca sandhayah* | Cf also Avaloka on this verse
- 15 DR I 25 Regarding the angas of the Mukha-sandhi it is said *angāni dvādaśaitasya bijārambha-samanvayāt* |, similarly about Pratimukha-sandhi is said (I 30) *bindu piyatnānugamād angānyasya trayodasa* |, The DR does not maintain that the *angas* of other three Sandhis should be determined in the similar way
- 16 Bhā-pra p 207 ll 3-10 Regarding the *angas* of the Mukha and Pratimukha, Sāradātanaya quotes from the DR Cf Bhā pra p 208 l 7, p 209 l 6 and DR, quoted in fn 15, RS III 22 26 pp 214-215, NC (p 11 15) follows the RS verbatim Śr pra Vol II p 484 *te (Sandhis) ca bija-bindvādīnām arthaprakrtīnām sandhānāt sandhāya (sandhaya ?) ucyante* | It is a novel explanation of the word Sandhi, though based on an unsound theory
- 17 Cf Supra fn 11
- 18 NŚ GOS Vol III p 16 Abhinava following his preceptor, accept a coambulation between the Avasthās and Sandhis, as discussed above
- 19 ND p 37
- 20 DR I 36 *patākā syānnavā syāt prāptisambhavaḥ* | Cf Dhanika (p 16) *tatra cautsargikatvena prāptīyāḥ patākāya anyamam darsayati* |
- 21 Bhā pra p 210 ll 10-12 *abhavāstu patākāyā yathā mālavikādiṣu || sadbhāvo drsyate tasya mālātīmādhavādiṣu | tasmāt patākā syān-neti vikalpam prāha kohalah ||* Cf also l 5
- 22 Bhā-pra p 210, ll 6-8 *tathāpyasyā niveśaḥ syāt prāptīyā sāyā nyogataḥ || apatāke niveśaḥ syād bindor bijasya vā kvacit ||*
- 23 RS III 27 p 215 Śiṅgabhūpāla supports the use of the Bindu only in the Garbha sandhi in absence of a Patākā there, *patākāyā vāhne tu bindum vā viniveśayet* |

- 24 RS III 49 (p 225) *āprāptyāśā-patākānurodhād angāni kalpayet* / III 58 (p 229) *prakarī niyatāptyānugunyād atrāṅgakaḷpanam* /
- 25 RS III 27 p 215 *patākāyāstvavasthānam kvacidasti na vā kvacit* /
- 26 NC p 29 *atrāṅgakaḷpanā kārya phalāgama-samāgamāt* /
- 27 Cf supra Arthaprakṛti
- 28 RB Abhi-saku (Ed Godbole) p 115, p 168
- 29 RB Abhi-saku (Ed Godbole) p 168
- 30 Mā ag p 60
- 31 Mā ag p 98

, Anusandhi

- 1 NS GOS XIX 28
- 2 NS GOS Vol III p 17 *tathā lollatādyāstu manyante paiārthe sādhayitavye patākā nāyakasyetivrttabhāgā anusandhayah* /
- 3 NS GOS Vol III p 17 *patākāyām hi pūrṇa varṇane patākāntaram syād ityanavasthā* /
- 4 NS GOS Vol III p 17
- 5 ND pp 43-44
- 6 DR III/27 *patākā-vṛttam apyūnam ekādyair anusandhibhiḥ/ angānyatra yathālābham asandhim prakarim nyaset ||* Cf also Avaloka, p 70

Chapter V

- 1 NLRK II 556-557, NS GOS XIX 69
- 2 NLRK II 559 562
- 3 NLRK I 558 *yathā venīsamhāre prathamānke* /
- 4 NS GOS Vol III p 37, ND p 37
- 5 NS GOS Vol III p 37
- 6 SD below VI 82 p 360 The NS (GOS V 168) while

describing the Prastāvanā enjoins *nānā vidhair upaksepaiḥ kāvyopaksepanam bhavet*, this in practice is generally done through indirect hints to the central theme of the play. In the Abhī saku, the forgetfulness of the Sūtra dhāra serves this purpose. So, the first Sandhyanga may be included in the prelude.

- 7 V-sam Ed Jivananda pp 9 10
- 8 NLRK II 568 569, NS GOS XIX 70
- 9 NLRK II 571 574
- 10 NLRK II 575-581, Abhī bhā NS GOS Vol III p 31, ND p 54
- 11 DR p 9
- 12 NLRK II 583 585 *athavā|samsuddhārtha bhāṣanam yat tat parinyāsaḥ | samsuddham tattvabhūtam yad bhāṣanam sa eva parinyāsaḥ | nānānurodhād iti |*
- 13 DR I 27, ND pp 53-54, Bhā-pra p 208 II 12 13, RS pp 216 217, NC pp 11 12
- 14 NLRK II 586-587, NS GOS XIX 71
- 15 NLRK II 589-592 Cf V-sam Act I p 26
- 16 ND p 56, NS GOS Vol III p 38 Cf also SD p 362 Cf V-sam Act I p 25
- 17 RS III 34 p 217
- 18 NS GOS Vol III p 38
- 19 ND p 56
- 20 NLRK II 593-594, NS GOS XIX 71, DR I 28, ND I 45, SD VI 84
- 21 NLRK II 596-597
- 22 NS GOS Vol III p 39 *asyāḥ prayojanam prakāśya-prakāśanam |*
- 23 NLRK II 598 599 *mukhārthasyopagamana (m?) prāptirityabhidhyate |* One ms of the NS (GOS Vol III p 39, 6 bha) reads *mukhyarthasyopa* / The ms of the NLRK reads *khysy* (Cf NLRK p 26, fn 1) Thus *mukhyasyārthasyopagamana* might have been the reading of Sāgara's source
- 24 NLRK II 601-604 Cf V sam Act I p 19

- 25 NŚ GOS XIX 72 *sukhārthasyabhiḡamanam prāpti-
rityabhisamjñitā* / Abhinava supports this reading Cf
Abhi-bhā NŚ GOS Vol III p 39 Dr M Ghosh pre-
fers the reading *mukhārtha* Cf NŚ Eng Tra p 390
- 26 DR I 28 p 8 , ND I 45 p 57 , SD VI 84
- 27 NLRK II 605-606 , NŚ GOS XIX 72
- 28 NLRK I 608 This verse of Bhīma has been taken to be
an example of Bheda by Abhinava Dhanika and Rāma-
candra-Gunacandra Cf NS GOS Vol III p 42 , DR
p 11 , ND p 57
- 29 NŚ GOS Vol III p 40
- 30 NLRK II 609-610 *sukha duhkha-yukto yo artha-stad
vidhānam yadāha sukha-duhkhānvito yo arthah* etc The
NŚ (GOS XIX 73) reads *sukhaduhkha krto yo'rithah* |
The SD (VI 85) supports this reading
- 31 NLRK II 612-616 There are two other verses in the
NLRK (II 751-753, 755-757) said to be taken from the
Bālacarita and one (II 540-542) from the *Bālacarita
Rāmāyana*, which are neither from any known drama
nor from the *Rāmāyana* itself These verses may be
surmised to be taken from some text of dramaturgy like
the work of Mātrgupta or some lost play See fn 40
infra *Bālacarita*, in contrast to the *Uttaracarita* may be
taken to refer simply to the first part of Rāma story
ending with the coronation of Rāma Cf the title *Bāla-
rāmāyana* of Rājasekhara There are two verses in the
Uca (Belvalkar's edition Act VI VS 31-32) which
said to be taken from the *Bālacarita* and actually occur
in the *Bālakānda* of the *Rāmāyana* (Lahore, NW recen-
sion, chap 72 VS 13-14) This also shows that the first
part of the Rāma story was traditionally called *Bālacarita*
- 32 SD p 364
- 33 DR p 9
- 34 NŚ GOS Vol III p 41 , ND p 55
- 35 NLRK I 617 , NŚ GOS XIX 73 reads *kutūhalotta*

rāvego / The KM edition of the NS (XIX 72) reads
kutūhalottarāveśo /

- 36 NS GOS Vol III p 40
 37 NLRK I 619 *nādha kim eso khane khane* etc
 38 NS GOS Vol III pp 40-41, DR p 10, SD p 364
 39 NLRK I 620, NS GOS XIX 74
 40 NLRK II 621 622 Dr Raghavan in his notes on this verse remarks (NLRK Eng Tra p 62), "In the quotations made in the NLRK there are some printed in small type, which occur frequently in the text, they seem to be taken from some text on dramaturgy in Anustubhas, like the work of Mātrgupta, in which the principles and illustrations from the themes of well known plays are given together in the text For such verses embodying both *lakṣya* and *lakṣana*, see below (II) 707-708, 767 768, 792, 1210-1211, 1239 1240, 1242-1243, 1294-1296, pp 84 89, the Anustubhas under Vyābhicārins and Sāttvikas with illustrations of themes from *Rāmāyana* and *Mahābhārata*" The suggestion that the verses containing both *lakṣya* and *lakṣana* are taken from the work of Mātrgupta seems to be very much tenable due to the fact that three such Anustubhas (II 103 108), printed in bold type and referring to the Rāma story, have been attributed to Mātrgupta by Sāgara himself (I 102) Three other Anustubhas (II 225-226, 718 719, 918 919) printed in bold type, refer to the Rāma story and may be said to contain principles and illustrations Another verse (1276-1277) in the same metre printed in small type, may also be included in the group of Anustubhas containing both *lakṣya* and *lakṣana*
 41 NLRK Eng Tra. p 72
 42 NLRK I 624, NS GOS XIX 74
 43 NLRK II 623 624
 44 ND p 56
 45 NS GOS XIX 75 *sanghāta-bhedanārtho yah sa bhedah* /
 46 NLRK I 626 *sanghātena militasyārthasya bhango bhedah* /

- 47 NLRK II 628-631
- 48 NŚ GOS Vol III p 41
- 49 ND pp 56-57 (I 44) *bhedanam pātranirgamah*
- 50 DR I 29 Cf Avaloka p 11 This view of the DR has been referred to as the opinion of some in the ND (p 57) and in the SD (p 365)
- 51 SD VI 87 p 365
- 52 ND p 57
- 53 DR p 11 The ND (p 52) also maintains the same view It further opines that Vilobhana etc, may be used, if required in other Sandhis also, the Bheda on the other hand should be used (*avasayam nibandhamyah*) at the close of each Act, Pravesaka and Viskambhaka

Angas of the Pratimukha-sandhi

- 1 NLRK II 650-651 *samīhā ratī-sambhogārthā vilāsah* | *sambhogo vā suratotpanno vilāsah* | NŚ GOS XIX 76 There is a ms reading *sāmbhogo ratī-sampanno* | Cf NŚ (KM) XIX 74 and GOS Vol III p 42 ms bha
- 2 NLRK II 651 656
- 3 NŚ GOS Vol III p 42
- 4 NŚ GOS Vol III p 42
- 5 ND p 62
- 6 NLRK I 657, NŚ GOS XIX 76, DR I 32, SD VI 90
- 6a NLRK II 659-662
- 7 ND p 72 While enumerating the *angas* the ND (I 47) read Upasarpa
- 8 Bhā-pra p 209 l 11 *bījasya dr̥ṣṭa-nastānusarpanam* |
- 9 NLRK I 663 *ādāvanunayasya kṛtasyāparigraho* | NŚ GOS XIX 77, SD VI 90 ND (p 62) names the *anga* as Dhūnana and defines it as *sāmnyanādara* and takes *anādara* to mean *manāganādr̥ti*
- 10 NŚ GOS Vol III p 43 *pascāt punarangīkaranam iti* |
- 11 NLRK II 663-668

- 12 DR p 12 I 33 SD (p 367) refers to this definition as the opinion of some A ms of the NS also gives this definition of the *anga* Vīdhūta Cf NS GOS Vol III p 43, fn 2
- 13 ND p 62
- 14 NLRK I 669, NS GOS XIX 77, ND (p 67) reads Tāpa
- 15 NLRK II 669-671
- 16 NS GOS Vol III p 44
- 17 SD VI 91 *upāyādarśanam yattu* etc p 368
- 18 DR I 33 p 13 The ND (p 68) refers to this view One ms of the NS reads Śama instead of Tāpana and defines it as the dispelling of that (*arati*) created in Vīdhūta Cf NS GOS Vol III p 43 fn 2 and 3
- 19 NLRK II 1312-1313
- 20 NS GOS XIX 78, ND I 49
- 21 DR I 33 p 13
- 22 SD VI 91 p 368
- 23 NLRK I 672 *krīdā vilobhanārtham hāsyam* |
- 24 NLRK II 674-675
- 25 NS GOS XIX 78 *doṣapracchādanārtham tu hāsyam narmadyutiḥ* | ND I 49 p 67
- 26 ND p 67 *ete ca narma-narmadyutiḥ ange kāma pradhāneṣveṣa rūpakeṣu nibandha marhataḥ, kaisikī-prādhānyena teṣāṃ hāsyocitatvād iti* |
- 27 DR I 33 p 13, SD VI 91 p 369
- 28 NS GOS Vol III p 45
- 29 Hall's edition reads Pragayana The Śr pra reads Pra śamana (Śr pra XII p 512)
- 30 NLRK I 676 *uttarottaram pragamanam* | NS GOS XIX 79 *uttarottaravākyaṃ* | SD VI 92 The definition, *pragamah prati-vāk-śreniḥ* found in the ND (I 50 p 69) also means the same thing
- 31 NLRK. II 676-682 The drama has been cited but once in the NLRK Neither any citation from this drama nor its name is found to occur in renowned works like

- the Abhi-bhā , DR , Bhā pra , ND , RS , SD etc Dr Raghavan maintains that the Nāṭaka *Rāma-vikrama* deals with the earlier *Rāmāyana* story Cf SOLRP pp 96 97
- 32 DR I 34 p 14 *anyonya vacanenottarottarānurāgabijodghātanāt* /
- 33 Bhā pra p 209 l 15
- 34 NLRK I 683 , NS GOS XIX 79 , SD VI 92 p 369
- 35 NLRK II 684 686
- 36 DR I 34 , ND p 62
- 37 NS GOS XIX 80 , NLRK II 687-690 The illustrations of the three *angas*, *Virodha*, *Paryupāsana* and *Puspa* have been cited with quotations in the NLRK from different phases of the *Paraśurāma* episode of the *Rāma* story The first and the last are said to be taken from the drama *Jānakī-Rāghava* (Cf NLRK I 684 and I 692) The verse *alam bhārgava* etc , (II 689-690) quoted as an illustration of the *Paryupāsana* seems to be taken from the same drama
- 38 DR I 34 p 14 , ND I 48 p 63 , SD VI 92-93 p 370
- 39 NLRK. I 691 , NS GOS XIX 80 , Cf DR I 34 p 14 , SD VI 93 p 370 , ND I 49 p 68
- 40 NLRK II 691 692 *anyatra kṛiyāyāmitara kṛiyādhikyam viśeṣa vacanam* /
- 41 NLRK II 692 696
- 42 NS GOS Vol III p 46 *prema-vikāśi puspam* /
- 43 ND p 68
- 44 NLRK 697 The NS (GOS XIX 81) defines *Vajra* as a harsh speech uttered to one's face, *pratyakṣa-rukṣam yad vākyaṃ*, but the reading *rukṣaprāyaṃ* of the NLRK is supported by one ms Cf NS GOS Vol III p 46 ms bha , Śr pra (XII p 513) and the SD (VI 63) follow the reading of *Abhinava* as adopted in the GOS version The DR (I 35) and the ND (I 50) also follow this reading and keep the word *pratyakṣa*, replacing only *rukṣa* by *niṣṭhura* and *karkaṣa* respectively

- 45 NLRK II 697-699 Another reference of the Act called Pumsavana, occur in the NLRK (II 2820-2821) and the Bhā-pra (p 250 II 20-21) also contains the same in the same context, i.e., as an illustration of the third variety of Kapata Dr Raghavan informs us (NLRK Eng Tra pp 62, 63 SOLRP, p 55) that it is the opening Act of the lost Rāma play *Chalita-rāma*. The name of the author is unknown to us. In the NLRK (II 974-976, 1824-1825) there are two more references to another Act, named Anutāpa of this drama. Sāgara does not mention the name of the drama itself which, however, has been referred to once in the Abhi-bhā (NS GOS Vol I p 39). Citations from the *Chalita-rāma* are found in the Avaloka (DR pp 22, 66, 68), ND (pp 86, 92, 132, 133, 137), SD (p 445). The verse *āsādita-prakata-nirmala-candra-hāsa* etc., anonymously quoted by Dhanika (DR pp 63, 65) Visvanātha (SD p 332) and Bhoja (Śr pra vol II p 497), is from the Prastāvanā of this drama, as informs the ND (p 137). From the citations in above mentioned works it appears that like the Uttara rāma carita and the Kundamālā, the *Chalita-rāma* also takes up the Uttara kānda of the Rāmāyana as its subject matter and there are striking deviations from the story of Vālmiki. Keith seems to be in favour of placing this drama in 1000 A D (Sanskrit Drama p 223), while Dr K K Datta Sastri (Ku mā pt I p 181) places it in the 9th century A D. The said scholar also remarks, "The Uttara-rāma carita and the Chalita rāma seem to have some influence of the Kundamālā on them" (Ku mā pt I p 184). Cf also SOLRP pp 50-59.
- 46 NLRK I 700, NS GOS XIX 81 *upapattikṛto yo'rithah*/ RB in his Arthadyotanikā (Abhi śaku p 108) ascribes this definition to Ādi-bharata.
- 47 NLRK II 700-703
- 48 ND p 71 The RS (p 224) follows this definition.
- 49 NS GOS Vol III p 46 fn 2 (*bha*) *sopāya vacanam yattu sa upanyāsa ucyate*/ DR I 35 p 15.

- 50 DR p 15 fn 2 *prasādanam upanyāsaḥ* | SD VI 93 p 370 , Bhā pra p 209 l 17
- 51 Śr pra Vol II p 504 *pratimukha-sandhāvapi dvādaśāṅgāni* |
- 52 Abhi saku p 107 Upanyāsa as *prasādana* , p 108, Upanyāsa as *upapattikṛto yo'ithah*
- 53 NLRK l 704 *varnitasyārthasya tiraskāro varna samhārah* | The Śr pra (vol II p 513) also describes the *anga* as *varnitārthatiraskāro varnasamhāra ucyate* |
- 54 NLRK ll 704-705
- 55 NLRK l 706 *caturṇām varnānām sammulanam api ke pi varnayanti* |
- 56 NŚ GOS XIX 82 *cāturvarnyopagamanam varna samhāra iṣyate* | Cf the ms readiḍg (pa) *varnitārthatiraskāro ucyate* | This definition is found in the Śr pra , as quoted above
- 57 NŚ GOS Vol III p 47
- 58 ND p 65
- 59 DR I 35 p 15 , Bhā pra p 209 l 18 , SD VI 94 p 391 The SD , however records the view of Abhinava
- 60 DR p 16 , ND I 46-47, pp 60 61 Pragamana and Upasarpāna (p 72, Anusarpāna) of the ND are Prasama and Parisarpa respectively of Dhanika

Angas of the Garbha-sandhi

- 1 NŚ GOS XIX 82 , NLRK l 727 , DR I 38 p 16 , ND I 55 p 80 , SD VI 95 p 372
- 2 NLRK ll 728-729 The SD (p 372) cites the same illustration, so also does the Śr pra (vol II p 514)
- 3 NŚ GOS XIX 83 , NLRK l 730 , DR I 38 p 16 , ND I 55 p 79 , SD VI 95 , Śr pra vol II p 514
- 4 NLRK ll 730-734
- 5 NLRK l 735 *citrārtha-samāyukto vitarko rūpam* | NŚ GOS XIX 83 *citrārtha-samavāye tu vitarko rūpam- iṣyate* |

- 6 NLRK II 736, 737
- 7 Śr pra Vol II 515 , SD p 373
- 8 NŚ GOS Vol III p 48 , ND p 75
- 9 NŚ GOS Vol III p 48 *vicitrārthānām samavāye sam-
bhāwane sarva viśaya eva viruddhastarkah | yuktistu
niyata-pratipatti-paryanteti viśesah* / Thus according to
Abhinava's interpretation Rūpa does not differ from the
Sandehālamkāra
- 10 NŚ GOS Vol III p 48 , DR p 14
- 11 DR I 39
- 12 ND pp 73-74
- 13 NŚ GOS XIX 84 *yat sātīsayavad vākyam* /
- 14 NLRK I 738 *sātīsayam vacanam udahāranam* / This is
supported by two ms readings of the NŚ (GOS Vol
III p 48)
- 15 NLRK I 739
- 16 Śr pra Vol II p 515 , SD p 373
- 17 NŚ GOS XIX 84 *bhāvatattvopalabdhistu krama ityabhi
dhīyate* / Abhi-bhā (Vol III p 49) says, *bhāvasya
bhāvyamānasya vastunah ya paramārthopalabdhīh* /
- 18 NLRK I 740
- 19 NLRK II 741 743 The Śr pra (Vol II p 516) cites
this illustration but defines Krama as *bhāvatattvopa-
labdhīh* (p 515)
- 20 ND p 76
- 21 DR I 39 p 17 , ND p 76 , Bhā-pra p 211.1 3
- 22 DR I 39 p 18
- 23 ND I 54 p 76
- 24 SD VI 97 p 374
- 25 NS GOS XIX 85 , NLRK I 744 , DR I 40 p 18
- 26 NLRK. I 745
- 27 NŚ GOS XIX 85 , NLRK I 746 , DR I 40 p 18 ,
ND I 53 p 74 , SD VI 98 p 375
- 28 NLRK II 747-748 The SD as an illustration of
Anumāna (below VI 98 p 375) quotes the whole verse
and informs *yathā jānakī-rāghava-nātake rāmah* / The

first half of the verse as quoted there is, *līlāgatairapi tarangayato dharitrim ālokanairnamayato jagatām sirāmsi* | Here Sugriva is described

29 DR I 36 p 16 , Bhā-pra p 210 l 16 , RS III 51 p 225 , Visvanātha also (SD p 376 VI 99) records the view

30 NS GOS Vol III p 50 *bha-mātrkāyam prārthanā-lakṣanam nopalabhyate* |

31 ND p 75

32 NS GOS XIX 86

33 NLRK II 749-750 There are three more citations (NLRK II 758-760, 761-765, 1666-1670) from the Act called after Sampātī, the brother of Jatāyus This is an Act from a lost Rāma-play, not referred to in any other work From a study of the above four citations (SOLRP pp 102-103) Dr Raghavan shows the power of the poet in innovating ideas, such as an attempt of the Rāksasas to dupe the monkeys , and a female character, a Rāksasī named Māyāvatī, trying her wits on Angada, Hanumat and others

34 Abhinava reads Āksiptī, three ms readings are recorded in the NS (GOS Vol III p 50) viz , Aksepa, Aksipta and Upaksipta DR (I 42) reads Āksepa and this reading is found in the ND (I 54), Bhā-pra (p 211 l 8), RS (III 51) The SD (VI 99) reads Kṣiptī

35 NS GOS XIX 86 Abhinava comments *hrdayāntah sthitam (tasya) kutascinnimittād udbhedanam* |

36 ND I 54 p 78 *ākṣepo byāprakāśanam* | It takes *byasya* to mean *mukhakāryopāyasya* and also *hrdaya-bhūmi-nigū-dhatvād abhiprāyasya*, as an alternative

37 SD VI 99 *rahasyārthasya tudbhedah kṣiptih syāt* |

38 NLRK I 751

39 NLRK II 751-753

40 NLRK I 754

41 DR I 42 p 20

42 ND p 78

- 43 NLRK I 755, NŚ GOS XIX 87
 44 NLRK II 755-757
 45 NŚ GOS Vol III p 51 *āvega-garbham yad vacanam
 tattotakam|sa cāvego harṣāt, krodhāt, anyato 'pivā|bhinatti
 yato hrdayam tatastotakam /*
 46 ND p 81
 47 NŚ GOS 87 *kapatenātisandhānam bruvate 'dhivalam budah|*
 Cf also Abhi-bhā (Vol III p 51)
 48 DR I 40 p 18, ND I 55 pp 78-79, Bhā pra p 211
 1 5, SD VI 99 pp 376-377
 49 NŚ GOS Vol III p 51 fn 2 ms 'pa'
 50 NLRK I 758 *kaṭasya anyathākaranam adhibalam |*
 Śr pra Vol II p 517 *kaṭasyānyathābhāvam |*
 51 NLRK II 758-760
 52 ND p 79
 53 DR I 40 p 19
 54 ND p 79
 55 NŚ GOS XIX 88
 56 NŚ GOS Vol III p 51 *arisaḍdannāci (yī ?) kādi /*
 57 DR I 42. Avaloka p 20
 58 ND p 77
 59 NLRK I 761
 60 NŚ GOS Vol III p 51 fn 3 ms *ta* SD VI 100
nrpāḍyaṇitabhīti etc Śr pra Vol II p 518 *bhayaṃ*
nrpāḍyaṇitam etc
 61 NLRK II 761-765
 62 NLRK I 766, NŚ GOS XIX 88
 63 NLRK II 767-768
 64 SD VI 100
 65 NŚ GOS Vol III p 52 *anye tu śankā-bhaya-trāsaḥ*
krto yah sa vidrava iti|tatra ca viśesya padam anveṣyam,
samudāya eva viśesya iti śrī sankukah |
 66 NLRK I 769
 67 NŚ GOS Vol III p 52
 68 Śr pra Vol II p 518, ND p 77 The ND names the
anga Drava

69 DR I 42 p 20 , Bhā pra p 211 l 7

70 SD p 376

71 DR p 21 , ND I 51-52

Āṅgas of the Vimarśa-sandhi

- 1 NS GOS XIX 89 , NLRK I 801 , DR I 45 , SD VI 102
- 2 ND p 83
- 3 NLRK II 801-806 There is one more citation in the NLRK (II 1703 1707) from the *Māyā lakṣmana* Act of the *Jānakī-rāghava* In the present case, the NLRK says *yathā-Jānakī-rāghave Māyā lakṣa-(ksma²)ne rāvanah* and the last line of the verse runs *karīṣyante ghoṛam vyasanam adhunā rāksasapateh* / It is evident that the verse cannot be put in the month of Rāvana (as is done in the NLRK) who is referred to in the last line in the third person *rāvanam prati*, or *rāvanasya*, might have been the correct reading From these two citations, as noted above, nothing can be guessed as to the nature of the innovation of a *Māyā* or its relation with *Laksamana* or the dramatic purpose achieved through it (Cf SOLRP pp 68-70)
- 4 NS GOS XIX 89 , NLRK I 807 , DR I 45 , ND I 58 , SD VI 102
- 5 NLRK II 808-812
- 6 NS GOS Vol III p 53
- 7 NLRK I 813 , NS GOS XIX 90
- 8 NLRK II 813-814
- 9 NLRK II 815 818
- 10 NS GOS Vol III p 53 *bhaiṭṭi-samnidhāne 'pi vidūṣaka-sya sāgarikā yāśca vāsavadattayā bandhanam | dravanam calanam mārgād iti dravah* /
- 11 DR I 45 , Śr pra vol II p 520 , ND I 57
- 12 SD VI 103
- 13 NS GOS XIX 90 , NLRK I 819 , DR I 46 p 23 , SD p 380

- 14 NS GOS Vol III p 53 Cf also the illustration, taken from the R v (Act IV) where the king says that the queen has been pacified
- 15 NLRK II 819 823
- 16 ND I 60 p 88
- 17 ND p 89
- 18 NLRK I 824, NS GOS XIX 91 *vyavasāyasca vijñeyah pratijñā hetu-sambhavaḥ* |
- 19 NLRK II 824 825
- 20 NS GOS Vol III p 54 *pratijñātasyāṅgikṛtasyārthasya hetavo ye teṣāṃ sambhavaḥ prāptirvyavasāyah* | Cf ND I 60, SD VI 103, Śr pra Vol II p 521
- 21 DR I 47 p 24 *vyavasāyah svaśaktyuktih* |
- 22 Bhā-pra p 212 l I, RS III 65, ND p 91 The Bhā-pra (p 212 l 2) gives also the definition of *Vyavasāya* as accepted by Sāgara
- 23 NLRK I 824 *aprastutārtha khyāpanam* |
- 24 NLRK II 826 828
- 25 NS GOS Vol III p 54 ms *pa aprastutārtha-vacanam prasangaḥ parikīrtitah* |
- 26 Bhā-pra p 211 l 22, ND p 82
- 27 NS GOS XIX 91 *gurūnām parikīrtanam* | DR I 46. p 24, ND I 58 p 82, SD VI 104 pp 380-381
- 28 NS GOS XIX 92
- 29 NLRK I 829 830
- 30 NLRK II 830 831
- 31 DR I 46 pp 23-24 *tarjanodvejane dyutih*, SD p 379
- 32 ND p 85
- 33 NS GOS Vol III p 55
- 34 NLRK I 832 *manasceṣṭā samutpannah śramah khedah* | The GOS version of the NS (XIX-92) reads,—‘*manas-ceṣṭāviniṣpanna* etc ND I 59 p 85, SD VI 105 p 381
- 35 NLRK II 832-837
- 36 ND I 59 p 86 But it reads *Nirodha* (I 56) in enumerating the *angas*.

- 37 NS GOS XIX 93 , NLRK 838 , SD VI 105 p 382
 38 NLRK II 838 839
 39 NS GOS XIX 93 , NLRK I 840
 40 Śr pra Vol II p 523 , SD VI 106 p 382
 41 NLRK II 840-843 The Śr pra (vol II p 524) also
 refers to the same situation as an illustration of the *anga*
 42 DR p 25 In the light of Dhanika's illustration the ms
 reading *samrambhokti* seems to be better
 43 Bhā pra p 212 II 3-4 *samrabdhānāmavajñā* and *paraspara*
sya samgrāmah samrambhena /
 44 RS III 65
 45 NS GOS Vol III p 55 fn 2 (*bha*) *uttarottaravākya*,
 (*da*) *samrambhād uttarottara-bhāṣanam*, (*na ya*) *uttarottara-*
vākya /
 46 NLRK I 844 *bija kāryopagamanam* , NS GOS XIX 94,
 the reading, *Ātāna* here is undoubtedly an instance of
 printing mistake Cf also Śr pra Vol II p 524
 47 NLRK II 844-847 Act IV of the R V has been referred
 to by Palityaṅka in the NLRK Śr pra (vol II p 524)
 also refers to the same situation as illustration of *Ādāna*
 48 ND p 91
 49 DR I 48 p 26 *ādānam kāryasamgraha* Cf Bhā pra p
 212, I 6 , RS III 66 p 232
 50 NLRK I 848 NS GOS XIX 94
 51 NLRK II 848-849
 52 NS GOS Vol III p 56 *apamāna kalaṅkāpavāranācchā-*
danamiti / In this sense the name *chādana* suits well
 53 ND p 84
 54 DR I 46 p 24 , *chalanam cāvamānanam* , Bhā-pra p
 212 I 1 , ND p 84 *anye tvasya sthāne chalanam avamāna-*
narūpam āhuh /
 55 RS III 64 p 231
 56 SD VI 107 p 384 *kāryārtham apamānādeh sahanam*.
 57 NS KM XIX 93 and fn 9
 58 ND p 84
 59 NLRK I 850.

- 60 NLRK II 851 852 The whole verse is given in II 85 88
 61 NS GOS XIX 95 Abhi-bhā (Vol III) p 56
 62 Śr pra Vol II p 524, SD VI 106 p 383 In the
 light of the readings found in the NS, Śr pra and SD,
 the reading of the NLRK may be amended as *samhārā-*
rtha
 63 ND p 90
 64 DR I 47 *siddhāmantranato bhāvidarsikā syāt prarocanā* |
 Bhā-pra p 212 l 5, RS III 66 p 232
 65 DR GOS XIX 95 96
 66 DR I 45 p 22, I 48 p 26
 67 Bhā pra p 211 l 20, p 212 l 6, RS III 61 p 230
 III 66 p 232, NC p 24, p 27 It reads Vivalana
 instead of Vicalana
 68 NS GOS Vol III p 56
 69 ND p 91
 70 DR p 27
 71 ND I 56 57

Āṅgas of the Nirvāhana-sandhi

- 1 NLRK I 861 *pradhānārthopaksepah arthah* | Perhaps
 the name Sandhi has been omitted to avoid a confusion
 with Sandhi, the division of the plot
 2 NS GOS XIX 97
 3 Cf DR I 51 p 27, ND I 62 p 92, SD VI 110
 p 385
 4 NLRK II 861-863 There is in the NLRK only one
 citation from this lost Rāma-play Śāradātanaya refers
 to it twice, Bhā-pra p 217 l 14, p 223 l 2 from the
 first reference we know that it was a Nāṭaka (*māṛica*
vañcite nāṭake kṛtaḥ) and the second *pañcāṅkameṭan*
māṛica-vañcitam) informs us that it was of five Acts Cf
 SOLRP p 96
 5 NS GOS XIX 98 *upakṣepastu kāryānām grathanam* |
 The NLRK I 864 *kāryānām bahūnāmupakṣepo grathanam*,
 18b

- Śr Pra (Vol II p 525) quotes the NŚ verbatim SD VI 110 p 386 *upanyāsastu kāryānām grathanam* /
- 6 DR I 51 p 28, Bhā pra p 212 l 19, ND I. 63 pp 92-93, RS III 70 Illustrations of Grathana cited in these works also show that a reference to the main purpose is intended to
- 7 NŚ GOS Vol III p 57, SD p 383
- 8 NLRK II 864 869
- 9 NLRK I 210
- 10 Cf supra, discussion on Kārya
- 11 NŚ GOS XIX 99, NLRK I 870, DR I 51, ND I 63, SD p 386
- 12 NŚ GOS Vol III p 57, NLRK II 870-872
- 13 NŚ GOS XIX 99
- 14 NLRK I 873, Śr pra Vol II p 526, ND I 63, SD p 387
- 15 NŚ GOS. Vol III p 58 *anyonyāparādhodghattanam vacanam* etc ND I 63 *paribhāsā svanindanam* /
- 16 NLRK II 873 875
- 17 Śr pra Vol II pp 526 527
- 18 DR I 52 p 28
- 19 ND p 94
- 20 Bhā pra p 212 ll 21 22
- 21 NLRK I 876 *irṣyā kleśopasamanam dyutih* /
- 22 Śr pra Vol II p 527 *irṣyā kopaprasamanam dyutim* / Cf NŚ GOS Vol III p 58 fn 3 ms *pa*
- 23 NLRK II 876-878 The name *Kāmadattā-pūrti* is hitherto unheard The RS refers to a Prakarna *Kāmadattā* (RS III 216 *ganikānāyikam dhūrtam kāmadattāhvayādīkam*) Dr S N Das Gupta (Hist of Sans Lit, Cal Uni, p 762) informs us that *Kāmadattā*, a work referred to in the Bhāna *Padma-prābhrtaka* was probably a Prakarana written by Śūdraka himself A Bhānikā with the title *Kāmadattā* has been referred to in the NLRK (I 3161) and in the SD (p 458) In both the cases the name has been cited as an example of Bhānikā However,

it is evident that there were a Prakarana (from which Sāgara cites here) and a Bhāṇikā bearing the same title *Kāmadattā*

- 24 ND pp 95-96 *apare tu krodhādeh prāptasya samanam dyutim āmananti* | After the illustration it is remarked, *anena īsyā kopasya samanam* |
- 25 NS GOS XIX 100 *labdhasyārthasya samanam* | Abhinava says, *sāmarthyāt prasamanasya krodhāderarthasya prāptasyāpi yat prasamanam sa dyutih* |
- 26 NS GOS Vol III p 58 fn 5 ms 'bha' The reading 'krti' seems to be better, as there is another Dyuti in the Vīmarsa sandhi also
- 27 DR I 53
- 28 DR Avaloka p 30 *ityanena prāptarāgyasyābhīṣeka mangalāḥ sthīrikaranam krtih* |
- 29 Bhā pra p 213 l 2 *krtirlabdhārthasamanam tat sthīrikaranam tu vā* |
- 30 SD VI III p 387
- 31 ND p 95 *labdhasya paripālanam kṣemah* |
- 32 ND p 95
- 33 NS GOS XIX 101 *susrūṣādyupapannāḥ prasādah prītirucyate* | NLRK I 879 *susrūṣādyupapannāḥ prasādah* | Śr pra Vol II p 527 *susrūṣādyupapannāḥ prasādah itī kīrtitah* |
- 34 NS GOS Vol III p 59, NLRK II 879-880
- 35 NS GOS Vol III p 59
- 36 ND I 64 p 94
- 37 DR I 52 p 29, Bhā pra p 212 l 22, SD p 287
- 38 NS GOS XIX 100, NLRK I 881, DR I 52 p 29, ND p 96, Śr pra Vol II p 527, SD p 387
- 39 NS GOS Vol III p 58
- 40 NLRK II 881-882
- 41 NS GOS XIX 101, Śr pra Vol II p 528, DR I 52, ND I 64, Bhā-pra p 213 l 1, SD VI 112 p 387
- 42 NLRK II 883-885, Abhinavagupta (NS GOS Vol III p 59) also cites the same illustration

- 43 NLRK I 886 *yukta kāryānveṣanam anuṣogah* /
- 44 NLRK II 886-888
- 45 NŚ GOS XIX 98 *kāryasyānveṣanam yuktyā nirodha iti kirtitah* / The reading in the Śr pra (Vol II p 525) as *anyasyānveṣanam yuktyā* etc, is evidently corrupt
- 46 ND I 63 p 92
- 47 DR I 51 p 27, SD VI 110 p 385, Bhā-pra p 212 I 18
- 48 NŚ GOS XIX 102, NLRK I 889, DR I 53, ND I 64, SD VI 112 p 388
- 49 NLRK II 889-890
- 50 NLRK I 891
- 51 NŚ GOS XIX 102 *sāma-dānādi sampannam bhāṣanam samudāhṛtam* /
- 52 DR I 53, SD VI p 388, ND I 65, Bhā-pra p 213 I 3
- 53 NŚ GOS Vol III p 59, NLRK II 891-892 The reading *viśvabhūti* in the NLRK is evidently corrupt and *vasubhūti* is the correct reading
- 54 NŚ GOS Vol III p 59
- 55 ND p 99
- 56 NŚ GOS XIX 103 *yathokta kārya pradarsanam* / Śr pra (Vol II p 529) reads *yathoktākṣepadarśanam* and this reading is supported by the ms *pa* as recorded by the editor of the NŚ GOS Vol III p 60
- 57 NLRK I 893 *bijodghāṭanam* /
- 58 NLRK II 893-894
- 59 Dr Mainkar, The TSS p 132
- 60 DR I 53, ND I 65 p 99, Bhā-pra p 213 I 4 The ND, however, uses the term *Prāgbhāva* instead of *Pūrvavākya*
- 61 SD VI 113 p 388
- 62 ND p 99
- 63 NŚ GOS XIX 103, NLRK I 895
- 64 DR I 64, ND I 65, Bhā-pra p 213 I 5, SD VI 114
- 65 NLRK II 895 896

- 66 NLRK II 897-898, NS XIX 104 Cf DR I 54, ND I 60, SD VI 114, Bhā pra p 213 l 6
 67 NLRK II 899-902 Cf II 3145-3146
 68 ND p 101
 69 Cf ND p 91 *viseṣānupādānāt sarvānyevaitāni pradhānāni*
 70 ND p 101 102
 71 Mrccha Ed V R Nerurkar
 72 For details on Bharata-vākya see, A Note on Bharata-vākya (IHQ, Vol V 1929 pp 549-52) and A Further Note on Bharata-vākya (IHQ Vol VII pp 190-91) of Prof Chintaharan Chakrabartty, and Prologues and Epilogues in Sanskrit Drama (OH Vol V Pt I) by Dr Kalikumar Datta Shastri
 73 Abhi saku p 263 *bharata-vākyam nata-vākyam | nātakā-bhinayasamāptau sāmajikebhyo natenāsū dīyata ityarthah |*

Number, name and definitions of the Sandhyangas

- 1 NLRK I 903
- 2 Both Sāgara and Abhinava accept the numbers of the five successive Sandhis as 12, 13, 13, 13, 14, thus the total is 65
- 3 NS GOS XIX 67
- 4 NS GOS XIX 95 96 Cf supra, concluding portion of the *angas* of Vīmarsa sandhi
- 5 Śr pra (Vol II p 504) maintains that the number of the Pratimukha sandhi is twelve
- 6 NS GOS. Vol III p 34
- 7 NS GOS Vol III p 56
- 8 ND p 91 In this case the total number becomes 63
- 9 Cf supra discussion of Prārthanā (no 8) of the Garbha-sandhi
- 10 NS GOS Vol III p 56 The text is corrupt here It reads *nirvahanasandhāvapi prasakteritvrttāntarbhūtatvena gananamanyāyyam iti |* The correct reading seems to be, *prasasteritvrttānantarbhūta |*

- 11 SD (p 376) below VI 98
- 12 See DSL of R V Jagirdar pp 27 31
- 13 Cf Prasanga and Vīdrava, *supra* It may be noted that the definition of Krama in the NLRK finds no support from above sources

Application of the Sandhyangas

- 1 Cf V-sam Ed Jīvananda Vidyasagara, Calcutta, 1934 According to Sāgara's citations from the Act I of the drama, Prāpti (p 19) occurs before Parinyāsa (p 25), Vīdhāna is used before Samādhāna (p 31), while Paṇi-bhāvanā (p 29) and Karana (p 30) are located before Samādhāna and Vīdhāna (p 31) Thus the order of enumeration (NLRK II 553-555) is not maintained while locating the *angas*
- 2 NŚ GOS Vol III p 36 *lakṣaṇa evāyam kramo na nibandhana iti yāvat | tena yadudbhataprabhrtayo' ngānām sandhau krame ca niyamam āhustad yuktyāgamaviruddhameva |*
- 3 NŚ GOS Vol III p 62 Ag unequivocally states *sammīśrānti sandhyantaroktam sandhyantare'pityarthah |* Cf ND p 102 *amīṣām ca svasandhau sandhyantare ca yogytayā nibandhah |*
- 4 NŚ GOS Vol III p 37
- 5 Bhā-pra p 208 l 20, p 209 l 19, p 211 l 9, RS III 76 p 238
- 6 DR p 8 According to Dhanika's citations Prāpti and Samādhāna occur before Vīlobhana in the Act I of the V-sam
- 7 Abhi śaku p 33 *nanvangoddeśa-vākye upakṣepa paṇikā ityuddiṣṭam | udāharane ca katham vyatyaya iti cet | naiṣa doṣah |* p 114 *atra pratimukhasandhau angāni noktāni | kāmicit vyatyayenāpyuktāni tat kathamiti na vācyam | bharatā dibhireva tathokteḥ |*
- 8 Mā ag Vīlobhana is in p 32 whereas Yukti is located in p 27

- 9 NS GOS Vol III pp 36 37 *kānicīdangāni svarūpabalā deva niyamabhāñjī yathopakṣepo mukhasandhāveva /*
- 10 NLRK II 904-905
- 11 NLRK II 905-909 NS GOS XIX 104 105, 105-106
 1) *yathāsamdhī tu kartavyānyangānyetāni nātake /*
 2) *kavibhiḥ kāvyakuśalai rasabhāvam apekṣya ca ||*
 3) *sammīśrāni kadācit syurdvi-trī samkhyā pramānataḥ /*
 4) *jñātvā kāryam avasthām ca samdhīsvangāni nātake ||*
 The GOS text reads the third line as *sammīśrāni kadācittu dvitriyogena vā punah /* RB (Abhi śaku p 114) quotes second and third lines and attributes them to Ādibharata. He reads the third line as *sarvāṅgāni kadācittu dvitrihīnāni vā punah /* He also quotes a part of another verse as *vyutkramenāpi kāryāni* in the same context and this is not found in the NS
- 12 NS GOS Vol III p 62 *tenaikam apī sandhyangam tatraiva sandhau dvistrivā kartyavyam /* The ND. maintains the same opinion Cf ND p 102 *tenaikamapyangam rasapoṣakatvād ekasmīnnapi sandhau dvistrivā nibadhyate /*
- 13 NS GOS Vol III p 63 *tathā dvayoryogo dvābhyām angābhyām sampādyam tadekenaiva ced ghatate tat kim aparena/evam triyogah /* Cf ND p 102 *tathāṅgadvayena sādhyam yadekenaiva sādhyatī, tadekameva nibadhyate /*
- 14 ND p 102
- 15 NLRK I 903
- 16 See fn 11 supra
- 17 NS GOS Vol III p 37 *sambhavamātram eṣāmuktam na tu niyamah /*
- 18 Bhā pra p 214 11 Śdt here (ll 2-3) informs us that according to Bhoja all the *angas* should be used by the experts But the Śr pra (Vol II p 505) says *samvidhāna vasācca nyūnādhikabhāvena vyutkramena ca prayogah /*
- 19 RS III 78

Necessity and Nature of the Sandhyāṅgas

- 1 Dr Kulkarni. The conception of Sandhis in Sanskrit

- drama, JOI Vol V No 4 p 379, Dr Mainkar The TSS p 18
- 2 See discussion of Sandhis and application of the Sandhyangas
- 3 See the view of Ag discussed supra
- 4 The Vrttis JOR Vol VII part I p 45
- 5 NŚ GOS XIX 51-52 Cf DR I 55, SD VI 116-117
- 6 NŚ GOS Vol III pp 32-33
- 7 ND p 102 *sarvasandhinām cāngānītvrttāvicchedārtham upādīyate itivrttasyāvicchedaśca rasapuṣṭyarthah, vicchede hi sthāyyādestrutitātāt kutastyo rasāsvādah ? tato rasa-viḥhānāikatāna cetasaḥ kaveḥ prayatnāntarānapekṣam yudangam ujjrmbhate tadevopanibaddham sahrdayānām hrdayam ānandayati |*
- 8 NŚ GOS XIX 105, NLRK I 907
- 9 Dh ā III 12, also quoted by Ag (NŚ GOS Vol III p 42) *sandhisandhyangaghatanam rosābhivyaktyapekṣayā* (Abhi bhā reads *rasabandhavyapekṣayā*) | *na tu kevalayā śāstrasthitisampādaneccayā* (Abhi bhā *na tu kevalasāstrārtha* etc) || Cf also SD VI 120
- 10 NŚ GOS Vol III p 42
- 11 Keith The Skt Dr pp 299-300
- 12 Bhā-pra pp 238 241
- 13 Bhā-pra p 239 l 1
- 14 RS III 213-214 *nātakasya tu pūrnādibhedāḥ kecana kalpitāḥ | teṣām nātīva ramyatvādaparīkṣākṣamatvataḥ || muninānādrītatvācca tānuddestumudāśmahe |* The San dā (p 96 last two lines) also refers to the view But Śubhan-kara wrongly understands the names of above five types as those of five Sandhis He reads *samagram iti vijñeyā nātike pañca sandhayah* instead of Śdt's (Bhā-pra p 238 l 17) *nātike pañca jātayah |*
- 15 NŚ GOS Vol III pp 34 36
- 16 See next Chap for the Theory of Sandhyantaras
- 17 NŚ GOS Vol II pp 295-296 *anye manyante-itivrtta-khandalakānyeva sandhyangakāni lakṣanānti ca vyapadīśyante/*

- 18 Kā a II 367 *yacca sandhyanga vṛtṭyaṅga lakṣaṇādyā-*
gamāntare / vyāvarṇitam idam cestam alankāratayaiva nah ||
 19 Dr Raghavan SCAS p 25

Chapter VI

- 1 NS GOS XIX 107 109 p 63 f n 3
 2 Śr pra Vol II pp 498-503
 3 ND p 102
 4 Bhā-pra p 214 ll 7-11
 5 RS pp 238-243 , NC pp 34-40
 6 San dā p 98 , NLRK I 923 Cf NLRK (I 934) where
 they are called *Sandhyantara-pradeśas*
 7 NLRK I 923 *eteṣām eva samdhinām ekavimsatī pradeśā*
arthavaśād bhavanti | ll 930-931 prayojanavaśādyāvanta
ete pradeṣtum śakyante tāvantah samdhīṣu pradarśayitavyāh |
 8 RS III 92-94 p 247
 9 NS GOS XIX 106 *eteṣāmeva cāṅgānām sambaddhānyar-*
thayuktītaḥ | sandhyantarāni etc ||
 10 RS III 79 *mukhādī sandhīṣvaṅgānām aśaithilyam prati-*
yate | NC (p 34) reads aṅgānām asaithilyāya sarvataḥ |
 11 NS GOS Vol III p 63 *tena sandhyangacchidravartitvāt*
sandhyantarāni, ata eva cāṅgānām sambaddhāni |
 12 NS GOS Vol III p 63 *anye manyante ya evopakṣe-*
pādyāḥ sāmānyā uktāḥ teṣām evaitadviseṣā avāntarabhedāḥ |
 This view seems to be referred to in the RS (III 95)
 when the author says *sandhyantarānām angesu nān-*
tarbhāvo mato mama |
 13 NS GOS Vol III p 63-64
 14 NS GOS Vol III p 64 *ete ca vibhāvānubhāva-vyabhi-*
cāri rūpa eva | prayogojjvalatvopayogāya tūpalakṣṇa-
tvenaika-vimsatīrityuktam |
 15 NS GOS Vol III p 64
 16 DR IV 84 cf also Avaloka on the verse
 17 ND p 102
 18 NLRK II 994-996 *samdhinām antare cākāśā puruṣa*
 19a

vacanāni lekhyoktyā (ms reads,—*lekhoktayā*) *vidhātavyāh* / *yadāha* / *lekhyoktirākāśa-vacanam antarā sandhiṣviti* / Śubhaṅkara also records this view and probably from the NLRK The San dā (p 99) reads, *lekhoktirākāśa vacanam antarā sandhisu smrtam* Dr Raghavan (NLRK Eng Tra p 63) takes the *ākāśa-puruṣa-vacanāni* as the definition of the *lekhyokti* and prefers the reading *lekhyoktayah* (NLRK Eng Tr p 72) The reading *lekhyoktayah*, however, seems to be the correct one but it may be taken to mean reading of letters Cf RS III 91 In the list of twenty-one Sandhyantaras Sīgara omits *Lekha* and here he seems to have included it

- 19 NLRK I 1039 The text reads *śapnodbhūtam* Dr Raghavan (NLRK Eng Tra p 72) suggests *śapnodūtah* and this seems to be a better reading A further improvement may be suggested as *dūto* In another place (I 2280) Sīgara enjoins that the entrance of minor characters, having a little to perform on the stage, should be avoided with the help of the devices *Ākāśavāk*, *Nepathyokti* and *Lekha*

20 NLRK Eng Tra p 63

21 Abhiśaku p 20

22 NS GOS Vol III p 63 fn 5 na

23 RS III 80

24 ND p 102

25 NLRK Eng Tra p 63 Dr Raghavan on the basis of the statements of the ND and DR supposes that they are post-Bharatan But the expression Post Bharatan itself requires elucidation in the face of the still unsettled problem relating to the identity of Bharata or Ādi-bharata Moreover it is yet to be finally decided what portion of the present NS is pre-Bharatan, what is Bharatan and what is post Bharatan

- 26 Cf NLRK II 935 *bhedah prthag-bhāvah* / 940 *damanam dandah* / 942 *vaḍho vyāpādah* / 949 *gotra-skhalitam nāmān tara grahanam* / 957. *bhayam bhūtiḥ* / 965 *krodhah kopah* /

- 977 *bhrāntir bhramah* | 983 *dūtah sandeśa harah* | 984
upadhischalanam |
- 27 NLRK I 937
- 28 NLRK II 963-964
- 29 NLRK II 967 970 As an illustration of Rujā, Sāgara quotes (II 971-972) a verse that seems to be apparently taken from the *Mrcchakat kam* (Act IX II) The reading differs very much from that of the printed text of the drama
- 30 Cf Abhi-saku Ed Godbole pp 37 Danda , 83 Samvrti, 105 Sama , 102 Lekha , 174 Hetvavadhārana , 216 Bhrānti , 217 Citra , 223 Bhaya , 225 Ojas, Krodha

Chapter VII

- 1 NLRK II 1000-1001
- 2 NS' GOS XIX 30 p 18 fn 5
- 3 NLRK II 1003-1005 The *Dasarathānka* is referred to once more in the NLRK II 1782 1785 Nothing more is known either about the play or its author The two citations in the NLRK indicate that the play begins with the exile of Rāma
- 4 NS' GOS Vol III p 19
- 5 DR I 14
- 6 DR Avaloka p 4 *tacca tulyetivrttatayā tulya viśesanatayā ca dviprahāram, anyokti samāsokti bhedāt* |
- 7 Bhā-pra p 203 II 3 4 , RS p 211 III 16, 17 , NC pp 55-57
- 8 ND pp 40 41
- 9 NLRK II 1008-1009 This is Sāgara's gloss on the definition taken from the NS' (GOS XIX 31), I 1007 Sāgara reads *nispatti* in place of *sampatti* in the NS'
- 10 NLRK II 1010-1013 , NS' GOS Vol III p 20 Cf also ND p 40
- 11 NLRK II 1015-1017 , NS' GOS XIX 32 The SD (VI

- 47) reads *nānābandhasamāśrayam* in place of *kāvya-bandha samāśrayam* of the NŚ and the NLRK
- 12 NLRK I 1020, Cf SD below VI 47 Tārānātha Tarkavācaspati (V-sam Ed Jīvananda p 10) takes the verse to be an illustration of Ślesa-ganda
- 13 NLRK II 1021 1024 , NŚ GOS XIX 33 *savinayam* in the definition has been taken by Sāgara to mean *auddhatyam apāśya* but Abhinava interprets it as *viśeṣa niscaya prāptiā sahitam* Viśvanātha (SD below VI 48) follows Abhinava
- 14 NLRK II 1026 1029
- 15 Cf Abhī bhā NŚ GOS Vol III p 21 , Śr pra (Vol II) p 504
- 16 Abhī-śaku p 151 *tallakṣanam uktam mātṛguptācāryaiḥ arthopkṣepanam yattu gūḍham savinayam bhavet | śliṣṭa-pratyuttaropetam tṛtīyam tanmatam tathā ||* RB quotes the same verse and ascribes it to Mātṛgupta in another place of his commentary on the Abhī śaku (p 123) but here the reading is a bit corrupt
- 17 NLRK II 1033-1035 , NŚ GOS XIX 34 The NŚ reads the third foot as *upanyāsa-suyuktasca* instead of *upapatyā samprayuktah* of the NLRK A ms of the NŚ (GOS Vol III p 21 na) reads *upapatyā yutam yacca* The reading in the SD (VI 49) is *pradhānārthāntarākṣepa*
- 18 NLRK II 1036-1037
- 19 Śr pra (Vol II) p 504 , Bhā pra p 203 II 5-6 , RS p 213 , SD below VI 49
- 20 DR Avaloka p 4
- 21 NŚ GOS Vol III pp 21-22
- 22 NPSD p 72
- 23 Bhā-pra p 201 II 11-12 The Bhā-pra however, (p 202 I 9) rightly says that the Patākāsthānakas are *sūcano-payas*
- 24 NLRK I 997 *kāvyaśyālamkārahūtāni* / I 998 *patākāsthānāni śobhāhetūni* |
- 25 NŚ GOS XIX 36

- 26 NS GOS Vol III p 19 *anyābhisandhāne anyasiddhiscet
bhūṣanabhūtāpī kaiscid dūṣanatvena gṛhitā |*
- 27 ND pp 39, 41
- 28 LPSD p 80 fn 4
- 29 NLRK I 998 *nirvahanasandhi varjam kāryāni |*
- 30 NLRK I 1038
- 31 NS GOS Vol III p 20 *anye tu catuṣpatākā-paramam
iti bhāvisandhi catustayābhiprāyena manyamānāḥ prathama-
dvitīyādi-sadbān mukhādisandhi-vīṣaya prayogābhi-prāyena
vyācakṣate|atra ca yuktir na lakṣyate, na vā camatkāram
bhajatyasadeva |*
- 32 SD p 344 *etāni sarvasandhiṣu bhavanti | kāvya-karturi-
cchāvasād bhūyo bhūyo'pī bhavanti |* p 345 *yat punah
kenacid uktam mukha sandhim ārabhya sandhi-catuṣṭaye
kramena bhavantīti tadanye na manyante, eṣām atyantam
upādeyānām aniyamena sarvatrāpī sarveṣāmapī bhavitum
yuktatvāt |*
- 33 NS. GOS Vol III p 22 *caturṣu sandhiṣu catvārah patākā-
nāyakāḥ, teṣām yathākramam sūcakāni patākāsthānāni |
prathamam mukhasandhau yāvaccaturtham avamarsa-
sandhāvīti, taccāsat |*
- 34 NS GOS Vol III p 20
- 35 Abhi śaku p 110
- 36 Abhi śaku pp 40-41 The definition is very similar to
that of the NS

Chapter VIII

- 1 NLRK I 237
- 2 NLRK II 242 244
- 3 NLRK I 241
- 4 NS GOS XVIII 14 Two mss read *gūḍha-sabdo* and
cīnhatyarthān for *rūḍhi-sabdo* and *rohayatyarthān* respec-
tively It is interesting to note here that Rāghava bhatta
attributes this verse in his Arthadyotanika (Abhi-saku
p 54) to the same context

- 5 NS GOS Vol II p 415
- 6 Mm P V Kane (HSP p 50) and Dr Raghavan (NLRK Eng Tra p 61) maintain that the reading of the hemistich according to Lollata is *anka itī gūḍha-sabdo bhāvati rasaisca rohayatyarthān*. But Abhinava distinctly says, *anye rohayatyarthān itī pathanti*, as quoted above. Moreover according to Lollata, as informed by Abhinava *anka* is a *yādrccikasabda* which meaning comes from *rūḍhi sabda*.
- 7 Cf Abhi-bhā Vol II p 415 *utsangavadā ohanam* (na ?) *sambandhādanka ityucyate* |
- 8 DR p 70 *utsanga ivāṅkah*, RS III 197 p 233, Bhā-pra p 235 l 11
- 9 NS GOS Vol II p 415, p 418 *aneka rasāṅkītatvādapi anka itī nāmetyarthah* |
- 10 NLRK II 238-239 *sa ca sandhyangavasād asyaiva nātaka-syāvasthām prasamīkṣya bindvādīnām vistarād vā kartavyah* | This is based on NS GOS XVIII 13
- 11 NLRK II 239-240, NS GOS XVIII 29 *prakarananātakaviśaye pañcādyā duṣaparā bhavantyankāḥ* |
- 12 NS GOS Vol II p 415 *itivr̥ttasya bindu sūtra syūtasya prārambhadyāvasthā-pañcaka cārino yadā prārambhāvasthā pūrnatvam eti tadāṅkacchedo bindudvārānusandhīyamāna-dvītiyāṅkābhūḍheyarūpo vidheyah* | *evam prayatnādyavas thācatuṣṭaye'pi vācyam itī pañcatāvid ankā itī mukhyah kalpah* | Kohala also, as informs Śdt (Bhā pra p 236 l 18) enjoins the use of Bindu at the close of an Anka
- 13 NS GOS Vol II p 415 *yadā prārambhāvadhipradhānam bhavati tadā tasyā evopakramopasamhārāvasthādvayāpekṣayā dvāvankau, anyāsām ekaikāṅkateti yāvat sarvāsām avasthādvayayogena sampādanam itī ṣaḍaṅkatvāt prabhrti saptaṣṭāpiṣṭau (?) ṣaṣṭāṅkatvam* |
- 14 NS GOS Vol II p 416 *prārambhādyavasthālakṣano' rtho yatra samapyate son'kah* | Cf also pp 421-422 *sandhyavasthānaparipūrnopanubaddha evāṅka etc*
- 15 SD below VI 80 p 358

- 16 ND pp 32, 49
- 17 Mu rā Ed Telang pp 62, 72, 107 108, 219
- 18 Abhi śaku p 15 *atra tatah praviṣati ityārabhya dvitīyānke ubhau parikramyopavistau ityantena sārthānkena mukha-sandhuh* | p 115 *atha caturthānkādīpañcama madhye yathoktam karoti ityantena garbha sandhuruktah* |
- 19 ND p 32
- 20 ND I 19 p 31 *asamāptāyām apyavasthāyām kāryavaśena yo vā chedah khandanam so'nkah* | But again (pp 31-32) it says *amunā vrddhasampradāyāyā-tenāṅkalaksanena vaksyamāna-nītyā anka-samkhyā parimānam upapādyate* | *ye tu vrddha sampradāyam avadhūyāṅkamadhye'pyavasthām samāpavanti* | etc
- 21 The Skt Dr p 345 Keith here in the foot note (2) points out "Ghanaśyāma's *Navagrahacarita* has three acts, Madhusūdana's *Jānakīparinaya* has four" The Bombay recension of the *Mahānātaka* has fourteen Ankas Viśva-nātha (SD VI 223 224) maintains that a *Mahānātaka* should contain ten Ankas
- 22 The Mahānātaka Problem, IHQ, Vol X 1934 pp 493-508
- 22a NLRK II 245 246, NS GOS XVIII 16 The verse is also quoted in the Bhā pra p 235 II 12 13 Narahari in his commentary on the Abhi-śaku (p 310) quotes from the *Kavi kantha hāra prakrtārthasya nirvāhah tathā bījasya samgatih* | *kimcit samlagnabīnduh syād yatra so'nka iti smrtah* || This is very similar to the above verse from the NS
- 23 NLRK II 247-248
- 24 NS GOS Vol II p 416 *prārambhādyavastha-lakṣaṇo'rtho yatra samāpyate so'nkah* | *evam anka svarūpam anena nirūpitam iti cirantarāh* | *taccaitat punaruktam, "asyāvasthopetam kāryam"* (XVIII 13) *ityanena hi kiya-nnoktam yadanena lakṣanenābhidhīyate* |
- 25 NS GOS Vol. II pp 416 417

- 26 NLRK ll 249 250 (taken from the NŚ GOS XVIII 17) 251-254, SD VI 11
- 27 NLRK ll 271 272 Abhinava (NŚ GOS Vol II p 418) also in the same context takes the word *nāyaka* to signify both the main hero and leading characters Viśvanātha (SD VI 11 p 322) uses the word *kāryavyāpṛta puruṣāḥ* to mean the leading characters as distinguished from the Nāyaka, the main hero
- 28 NŚ GOS XVIII 28 The NLRK (ll 269 270) shortens the hemistich as *sannihitanāyako'nkasca kāryah* |
- 29 NLRK ll 273-278 The names of the Ankas of the V sam are given here as Pratijñābhīma (Act I), Bhānumatī (Act II), Aśvathāmā (Act III), Sundara (Act IV), Dhrtarāstra (Act V) and Samhāra (Act VI)
- 30 NLRK ll 254 256 *nāyaka devī pariṣāṇa-purohitāmātya sārthavāhānām naika rasāntara-vihitascarita-sambhogo'pya-nkah sa veḥitavyah* | This is almost the same as NŚ GOS XVIII 18 The first half of the Āryā ends with *sārthavāhānām* and the portion *carita-sambhoga* from the second half is to be deleted Śāradātanaya (Bhā pra p 235 ll 7-8) also quotes this verse with a minor difference in reading in the second half Abhinava (NŚ GOS Vol II p 418) takes *sārthāvaha* of the verse to mean both commander and merchant
- 31 NLRK ll 279-280, 285-286, NŚ GOS XVIII 20, 38 One ms (Pa) reads the first verse as *śoka prasāda-vidra-vaśāpotsarga-prasādhana krodhāḥ* | *utsāho'dbhuta-darśana-mankaiḥ pratyakṣajāni syuh* || This is the reading adopted by Bhoja (Śr pra Vol II p 462) with a bit difference in the second half as, *udvāho'dbhuta-darśanam anke*
- 32 NLRK l 282 *sāpotsargah śāpaprādānam* |
- 33 NŚ GOS Vol II 419 *sāpotsargah śāpakṛtasyānarthasya nāśah* | It may be noted here that Durvāsas in the *Abhi śaku* does not enter the stage but pronounces his curse from behind the screen and that also happens in a *Viśkambhaka* The ND (p 31) also follows *Abhi bhā*

- 34 NŚ GOS Vol II pp 418-419 *na kevalam caritasam bhogāveva pratyaksam kintvanyadapī yatra rañjanāt'sayo stīti darsayannāha krodhaprasāda-soka iti* |
- 35 ND p 31
- 36 NLRK I 287 *yuddhādīkam nānke pratyakṣam kartavyam | pravesakaireva vaktavyam* | After this Sāgara (NLRK II 288 290) refers to the *Kumbhāṅka* where fighting with the seize of a town, *Prāvrḍāṅka* where death, and a hitherto unknown play *Nalavijaya* where the loss of kingdom, have been reported in *Pravesakas Kumbhāṅka* is the Act V of the *Udāttarāgnova* (cf notes of Dr Raghavan, NLRK Eng Tra p 61) The SD refers to this Act once below VI 200 which occurs in the NLRK (I 1807) in the same context as an illustration of *Udyama*, a *Nātyālaṅkāra* There are two more citations from the *Prāvrḍāṅka* in the NLRK (II 3046-3052) The play *Nalavijaya* has been referred to only in the NLRK once
- 37 NŚ Eng Tra Vol I p 358
- 38 NŚ KSS XX 20 cf also NŚ GOS Vol II p 419. ms reading 5 (*bha*)
- 39 NŚ KS XX 20, 21, KM XVIII 20, 21 *Rucipatī* (*Anrā* p 53) also supports this reading and interpretation
- 40 *Vidrava* is an *anga* of the *Garbhasandhi* Cf the definition of the *Vidrava* in the NLRK II 283, 766 *Abhinava* (NŚ GOS Vol III p 52) gives the same definition of *Vidrava* and illustrates it
- 41 Haas, DR p 93, Keith, The Skt Dr pp 292, 300, C B Gupta, Ind Thea, p 130
- 41a The deaths of *Daśaratha* (*Pratimā*), *Vālī* (*Abhiṣeka*) *Arista*, *Cānura*, *Mustika* and *Kamasa* (*Bālacarita*) are all depicted in Acts for visible representation
- 42 DR III 34, 36, Avaloka p 71, Bhā-pra pp 236 II 7-13, 217 II 10-11; ND pp 33 131, SD VI 16, 63
- 43 NŚ GOS XVIII 39-40
- 44 NŚ GOS Vol II p 427.

- 45 NS' GOS Vol II p 427 *anye tu khyātam nāyakam patākānāyakādīkam icchanti | yastu nāyakastasya khyā-tasya na ghātanādi pradarśanīyam |*
- 46 NLRK II 290 291 This is based on the NS' GOS XVIII 39 40
- 47 NLRK II 291 295 *etattu nātake nātyantikam | yata rāvana-duryodhanakamsādīnām vadha eva sa tu na sākṣā-tkartavya ityarthah | prakarane punah kaveh svātantrantryā sandhyādīh sakrdviṣayah | yathā cārudatta (dattasya rāṣṭriyena saha samdhireva darśitah |*
The NS' (GOS XVIII 82) while describing the Ihāmrṃg also says *yatra tu vadhepsitānām vadho hyudagro bhaved dhi puruṣānām | kiñcid vyājam krtvā teṣām yuddhan śamayitavyam ||*
- 48 NS' GOS Vol II p 426 *iha kecīdāhuh maranam dvivī dham, kiñcidanyasambandhīnyā kriyayā sampādyam yathā cakrena daityasya siraśchedam, kimcidanyasambandhikriyā nairapekṣyenaiva vyādhyabhīghātādi prabhavam, tatrādyas yaiva niṣedhah kriyate |*
- 49 NS' GOS Vol II p 426 *īdam maranam prayojyam īdamaprayojyam iti na tāvadatra viṣaya-vibhāge nīdāna utpasyāmah | mrtasya katham niṣkramanam katham vāvas thānam, tato nātyopayogi prakriyāvilopah sāmājīkānār virasatā pratīpattirīti tu sarvatra maranam samānar tasmād range maranam aprayojyam eva | p 427 kiñc yatra pratyāpattīśūnyam maranam tat prakriyāvilopa katvānna prayojyam | yattu kvacit pratyāpattīh yathā jīmū tavāhanasya tadeva maranānubhāva-sākṣātkaranasya viṣa yah | anye tvāhuh vyādhījam abhīghātājam ca maranar range prayogyam, apunarjanī-niṣkrāntī-rahita-pīakrtīr vidhe yeti*
- 50 NS' GOS XVIII 38 Sāgara (NLRK I 287) takes *saṃ vidheyānī* to mean 'to be reported' (*vaktavyam*) but the word may also be taken to mean 'to be performed'
- 51 NS' Eng Tra Vol I p 358 fn 20, 21
- 52 NS' GOS XXII 240 241 The KSS (XXIV 232) an

the KM (XXII 232) editions read the first foot of the first verse as *nāsvara grahanam range* and this may be taken to mean the prohibition of croaking or indistinct voice. The GOS reading, however, gives a better sense

53 NS GOS XXII 295 299

54 The same criterion seems to be taken up in describing the *Aślīlatva* dosa by rhetoricians also. Cf SD p 472 *aślīlatvam vṛṇḍajugupsāmangalavyāñjakatvāt trividham |*

54 NS GOS X 86-88

56 NS GOS VII 86 88 and prose portions (pp 372-373), XXV 100 110. The concluding line says *evam hi nāṭya-dharme maraṇāni budhaiḥ prayojyāni |*

57 NS GOS XVIII 38 (quoted before) Sāgara while illustrating *Vidrava* due to *puṣṭoparodha* says *mṛcchakatikāyam aṛyakānūsarane puṣṭoparodhaḥ* (NLRK II 2815 2816). This may refer to the commotion indicated from *nepathya* in Act IV when Śarvilaka is leaving the house of Vasanta-senā with Madanikā, or more suitably the situation depicted in the Act VI beginning from the entrance of Āryaka. But even the second one cannot be taken as a visible representation of actual *nagaroparodha*. The whole effect of a serious commotion, of course very successfully, has been produced by mainly two characters (Viraka and Candanaka) on the stage with other two (Vardhamānaka and Āryaka), playing here minor roles and others remaining behind the screen.

58 DR III 34 35 *dūrādhyānam vadham yuddham rājya-deśa-dibiplavam || samrodham bhojanam snānam suratam cānulepanam | ambāḥ-grahanādini pratyakṣāni na nudiset ||* The *Avoloka* here says *pravesakādibhireva sūcayet |* Bhā-pra p 236 II 7-9 quotes the DR verbatim.

59 SD VI 36 38

60 NLRK I 296. The text reads *anke samprayo*. Dr Raghavan's emendation (NLRK Eng Tra p 72) is accepted above. NS (GOS XVIII 21) reads *ekadivasa-pravṛttam kāryastvanka'rīha-bijam adhikṛtya |*

61 NLRK I 297

- 62 NŚ GOS Vol II p 420 *ckadivasa sampāditamupayogi
ceṣṭitamanke badhnyāt* |
- 63 DR III 36, Bhā-pra p 236 l 14, p 237 l 15,
- 64 NŚ GOS XVIII 21-22, SD VI 14, Bhā-pra p 233
l 11
- 65 NLRK II 298-299
- 66 Bhā-pra p 237 l 16 *anka syād vāsarārdhena* |
- 67 RS III 205, p 234 *dinārdha dinayor yogyam anke vastu
pravartayet* |
- 68 ND p 31 *muhūrtad ārabhya yāma-catuṣṭayam yāvat* /
yāma or Prahara is one eighth part of a day i e, a period
of three hours Muhūrta corresponds to a period of
about 48 minutes This view of the ND is also found
in the NŚ (GOS XIII 25) *kṣano muhūrto yāmo vā
divaso vāpi nātake* | *ekānke samvidhātavyo byasyārtha-
vasānugah* || This verse, however, has not been taken
into account by Abhinava
- 69 NLRK II 299 302 Cf NŚ GOS XVIII 31 also XIII
26
- 70 Cf SD VI 15 *nāneka-dina nivartya kathayā samprayo-
jitaḥ*
- 71 NŚ GOS Vol II pp 422-423
- 72 NŚ GOS XVIII 21, 26 Ag (NŚ GOS Vol II pp
421, 422) points out rightly, that here Praveśaka means
any one of the five Arthopaksepakas Cf SD VI 53
- 73 NŚ GOS XVIII 31 *ankacchedam kṛtvā māsa kṛtam
varṣasamcitam vāpi tat sarvam kartavyam varṣād ūrdham
na tu kedācit* || The SD (VI 51 52) quotes this verse
below VI 52, but reads *ankacchede kāryam* as the
first foot
- 74 Abhi-bhā NŚ GOS Vol II p 423 *tena pañcānke nātake
pañca kāryadinānūti samksepah dasānke tu daśeti vistarah* |
- 75 Bhavabhūti in his U ca depicts the incidents of a single
day in five Acts (Acts II to VI), each Act (excepting Act
V) having a Viśambhaka prefixed to it
- 76 NLRK II 203 204 *nāhetukaḥ praveśo'nke kasyāpi jāyate*

tvapī | niṣkrāntirapī tatah syād vyālamvārtham prasangam ca || The verse seems to be Sāgara's own as there is no introductory expression like *yaducyate* etc, before it

77 NLRK II 2279-2280, supra Sandhyantaras

78 NLRK II 374-375, NS GOS XVIII 41

79 NLRK II 376-379 *nāyakasya tadvipakṣasya ca ye ye mahājñāh pradhānabhūtāh | na te sarve nātaka prakaranayoh paricāraikatvena vyāpārayitavyāh | tesām madhye kāryāva lambinaścatvārah pañca vā kartavyāh | apare bahir eva kāryatah kīrtanīyāh | anke'pyeka eva nirvāhayitā |*

80 Not to speak of works like the *Mu rā* or the *Mrccha* even *U-Ca* and *Abhi-śaku* also present a greater number of characters on the stage

81 SD VI 11

82 NS GOS Vol II p 428 *etad uktam bhavati bahutara-puruṣasādhyam yat kimcid tadyathā samudre setubandhanam ityādi, tat sarvam pratyakṣena na pradarśanīyam | yadi prakarṣastadā daśāṣṭau vā range praviṣṭā bhavanti | tato'dhī-keṣu tvabhinayacatuṣṭayam samyag avibhāvanīyam syāt devayātrāparidṛṣyamāna-jana samūjavat |* Abhinava, by twisting the language of the verse also makes out another meaning that all the indecent activities and those susceptible to offend the feeling of the audience are to be strictly avoided on the stage. But the *Nāṭya-sāstra* includes this injunction in other places, as has been shown

83 DR III 37, Bhā pra p 236 l 16, ND p 32 The ND undoubtedly clarifies the matter best, of course, following the *Abhi bhā*

84 NS GOS XVIII 22, 24, DR III 36, Avaloka p 71

85 NS GOS XVIII 23, DR III 37, ND I 20, Bhā pra. p 236 l 17, SD 19

86 NS GOS Vol II p 420 *tat parisaṃśṛtaṃ yavāikayā tirodhānarūpam niṣkramanam darśanīyam | ND p 30 niṣkrāmo yavāikayā tirodhānam |*

87 The NS (GOS V 11-12) divides the features of the

Pūrvaranga into two sets one is to be done behind the screen and the other *vighāṭya vai yavanikām nr̥tta-pāṭhya-krtāni tu* | This along with the above remarks of the Abhi bhā and the ND go to prove the existence of the front screen in ancient Indian stage The problem has been elaborately discussed in Two Anonymous Precepts of Sanskrit Dramaturgy of the present writer in the Vishevsharanand Indological Journal, Vol IX, II

88 NS GOS XIII The word is also spelt as *Kakṣā*

89 NS GOS XXI

90 See infra Naming of an Anka

91 Cf supra Anka

92 NLRK II 379-382 *anke'apyeka eva nirvāhayitā kartavyah | tasyaikasya krodha sokādayah pratyakṣabhuvo darsayitavyāh* | For illustration Sāgara cites the Asvathāmānka

93 DR III 36 The RS also says the same (p 284) in, *ankacchedasca kartavyah kālāvasthānurodhatah* |

94 SD below VI 80 p 358

Chapter XIX

1 NLRK II 308-309, (NS GOS XVIII 33, repeated in XIX 114), 1 344 (NS GOS XVIII 36, Bhā-pa p 216 l 15) II 357-358, (NS GOS XVIII 37) Sāgara's own comments, II 325 329, 359 361

2 NS GOS Vol II pp 421, 422, 425 Below v no 36 (of the NS XVIII p 425) Abhinava says *anārtahasanniveśanimitam ye praveśakāh pañcapyuktāh* |

3 NLRK I 307 Abhinava (GOS Vol II p 421) also says "adr̥ṣtam apyartham hr̥ḍi pravesayantīti praveśakāh Here the word pravesaka is used to denote all the Arthopaksepakas Cf also ND (p 35) *apratyakṣānarthān sāmājīkahṛ̥ḍaye pravesayantīti praveśakah* |

4 NLRK II 330 331

5 San-dā p 72 *asūcitasya pātrasya praveso naiva dr̥śyate | atah pradhāna-pātrānām sūcah syāt praveśakah* ||

Ruciṣaṇ quotes (An rā pp 21 108) *asūcitasya pātrasya praveśo naiva yujyate* and attributes it to Bharata. The full verse is quoted in p 70, the second half is *tato viṣkambhakenāśya sūcanam racayed budah*, here it is ascribed to the *Sangītakalṣataru*

- 6 Vik u with the com of Raṅganātha, p 31 *tathā ca devapāmviracita-dasarūpaka tīkāyām sāhasānkiya tīkā sammatu api,—na sūcitasya pātrasya praveśah kvacid iṣyate | praveśam sūcayet tasmād amukhyānke praveśakāt |* We know nothing about these two sources of Raṅganātha
- 7 Abhi-śaku with the com of Naraharī, p 329, Abhi saku with the com of RB pp 123, 192 *nāsūcitasya pātrasya praveso nurgamo'pica* RB cites the view to explain the *apatīkṣepena praveśa* of Anasūyā (Act IV) and that of Kañcukin (Act VI)
- 8 NLRK I 330 *yadāha asūcitasya* etc
- 9 Ranganātha in Vik u Com (p 31) says *adhamapātreṇa pātrābhyām vā prākṛta-bhāṣābhyām sūcayetivrttasūcanam praveśakah* View of Ruciṣaṇ has been quoted in fn 5 supra
- 10 Naraharī in his com on the Abhi-śaku (p 318) says *ankeṣu pradhāna-pātra praveśam sūcayannadhama-pātrapra veśah praveśakah |*
- 11 NLRK II 336 337 We find no reason to amend the reading, Vyudāsa into Vyatysā as done by Dillon Sāgara's gloss on *rasa vyudāsārambha* (I 341) is quite clear. The expression means the cessation, end (*vyudāsa*) of one Rasa and the beginning (*ārambha*) of the other i.e., a change of Rasa (*rasānām anyathākaraṇa*). The NS (GOS XVIII 35) reads the verse *kālatthāna-gatirasaḥ vyākhyā samrambha-kārya viśayānām | arthābhīdhanayuktah* etc || Some mass, however read *vyatyāsa*. Cf ms readings 6 (*bha*) and 7 (*na*). The Bha pra. (p 216 l 11) reads the first half of the verse as *kālotthāpana-nagara-vyatyāsārambhakāma-viśayānām |* Śr pra (vol II p 462) reads . *rasa vatyāsārambhakāma viśayānam |*

- 12 NLRK II 340-342
- 13 NS GOS Vol II pp 424-425 Five uses are - (1) *kālo-dayasūcana*, (2) *vyākhyārthābhīdhāna*, (3) *saṃrambhārthābhīdhāna*, (4) *kāryārthābhīdhāna*, (5) and *viśayārthābhīdhāna* Abhinava concludes with the comment *anyānyapi praveśakasya prayojyāni santi* |
- 14 NLRK II 334-335, NS GOS XVIII 34, Bhā-pra p 216 II 5-6, Śr pra (Vol II) p 462
- 15 NLRK II 338 339 *Śaktyanka* is an "Act of a Rāma play which may be *Kṛtyā rāvana*", suggests Dr Raghavan (NLRK Eng Tra p 62) Sāgara refers to this Act in three other places, II 388, 967, 1749 Dr Raghavan (SOLRP p 101) notes "A fuller citation comprising two verses of Rāma's lament in this situation is given by Allarāja in his *Rasaratnapradīpikā* (p 32)" and also quotes these two verses The Act, as its name suggests, is related to the battle of Lankā, in which Lakṣmana is hit down by Rāvana's Śakti weapon.
- 16 NS GOS Vol II p 424
- 17 DR I 60, SD VI 57
- 18 ND I 25, RS III 194
- 19 Śr pra Vol II p 477 *praveśakasca vijñeyah śaurasenyā dibhāṣaya* |
- 20 NLRK I 310, NS GOS XVIII 28, reads *kathānu bandh*
- 21 NLRK II 311 313 *parījanah dāśi-kañcukī prabhrtayah ye nīca madhamāste praveśakāḥ kartavyāḥ* ||
- 22 NS GOS Vol II p 421
- 23 NLRK II 314 316 *mātrguptah-vita tāpasa-viprādyair-munikañcukibhiḥ* / *iti praveśakam varṇayati* |
- 24 NLRK II 342-343 *yadā ca tāpasādayah praveśakāḥ santi tatra saṃskṛtapāṭha eva viśeṣah* |
- 25 NLRK. II 318-319 *raivatīparṇmaye trtiye'ṇke tāpasah abhyñāne trtiye viprah* / *śasikāmadatte trtiye viṭah* | of the first and the third dramas we know nothing and in the NLRK also, they are referred to only here in this context

- 26 Cf Abhi saku p 84 But Naraharī seems to follow the view of Sāgara when he designates this scene as a *Praveśaka* (Abhi-saku p 318)
- 27 Bhā-pra p 216 ll 9-10 *vita tāpasa-vrddhādyair-muni Kañcuki bhistathā| praveśakam apīcchanti santah samskr tabhasibhuh||* Cf also ll 7 8, containing the same idea Śdt reads *vrddha* in place of NLRK's *vipra*
- 28 Abhi śaku pp 233, 318
- 29 Cf RT chap III It is not unlikely that Śankara means to attribute the view to Nānyadeva, the founder of the Karnāṭaka dynasty in Mithila, the homeland of Śankara Nānyadeva is known to be the author of a work called *Bharata bhāṣya* In the colophon of the ms of the work (for details see RSP by Mm P V Kane, pp 61-64) Nānyadeva is styled *Mahā-sāmantādhipati* and not *Mahārāja*
- 30 NLRK ll 316 317 *anyastu|prakramādhīnah praveśako nāma |*
- 31 NLRK ll 320 323 *prakramādhīnastu aśvatthāmānke yuddha prastāvam adhikṛtya rāksasau|taylor udāttam aḥi vacanam|*
- 32 Supra p 243
- 33 NS GOS Vol II p 424 *anye tvāhuh —udāttam svātma-kārya-visrāntam vacanam niśidhyate, 'ānattammī bhattidāriāe' ityādīnā svakṛtyam pradhānopayogyeva drsyate |* Cf also ND pp 34 35 *mukhya nāyakādi-kārya nisthair na punah sva-kṛtyaika-tatparaiḥ|yathā 'ānatta' etc , as above*
- 34 NLRK ll 321-323
- 35 Dr Raghavan (NLRK Eng Tra pp 61-62) takes *udātta-vacana* to mean elevated speech and observes, "If the *Praveśaka* is of the kind that gives in brief the sequel of the main story (*prakrama*), it has naturally to be elevated, if, however, it were to present the inferior characters in their own reaction to certain happenings, then the tone could not be elevated But the speech cited by Sāgara, as *udātta-vacana* goes to support the above inter-

pretation referred to as according to the opinion of others by Abhinava

- 36 NLRK II 332 333 *sa cānkāntara-sandhiṣu kartavyah | tatrānkasyādaṁ na tu madhyāntayorityarthah |* This is evidently based on *ankāntara-sandhiṣu ca praveśakasteṣu tāvantah*, of the NŚ (GOS XVIII 29)
- 37 DR I 61, Avaloka, p 32 *anka dvayasyānte iti prathamānke pratishedha iti |* SD p 348, RS III 194 p 283.
- 38 ND p 35 *kecit praveśakam prathamānkasyādaṁ necchanti |*
- 39 Bhā-pra p 215 II 6, 21
- 40 NŚ GOS Vol II p 423 *ānkāntarānu sārīti anka-(anka-yor ?) madhye bhāvatīti yāvat | ankāntaram pūrvānkāntaram anusarati |*
- 41 VDP XII 13 (p 314) *pātra-dvayena kartavyam tathā nūtyam pravesakam*

II Viśkambhaka (Viśkambha)

- 1 NŚ GOS XVIII 54-55, KSS XX 37-38, KM XVIII 89-90
- 2 NŚ KSS XX 39, KM XVIII 91
- 3 NŚ GOS XIX 111-112, KSS XXI 109-110, KM XIX 109 110
- 4 NŚ GOS Vol II p 434 *nanu kohalena mukhānkasya cāyam antarāntare vihitah | madhyama etc* The reading of the second half is given here *viśkambhako hi kāryo nāṭakayoge praveśakavat |*
- 5 NŚ GOS Vol III p 64 The problem will be discussed in our General review of the Arthopaksepakas
- 5a It is curious that the interlude at the beginning of the Act IV of Abhi-śaku has been taken to be a Śuddha Viśkambhaka by Rāghava-bhatta, who says (Abhi-śaku p 121) *ayamapi śuddha-viśkambhah kevalam prākṛtena kṛtatvāt |* Anusūyā and Priyamvadā, both speaking Prakṛit, take part in this scene Rāghava-bhatta perhaps, understands Śuddha-viśkambhaka as one where only one language, either Sanskrit or Prakṛit, is used The two female characters here cannot be,

- according to Rāghava bhatta designated as *nica-pātra* Naraharī (p 329) and Abhirāma (p 152) take this scene as a Praveśaka
- 6 NS GOS Vol II pp 421, 422 (com on XVIII 29) *praveśaka-śabdasca mahā-sāmānya-vacanah pañcaṣu vṛttah, iha tu madhyama-sāmānye praveśaka viṣkambhakadvaye vartate* |
 - 7 Śr Pra (Vol II pp 462 463) simply quotes from the NS
 - 8 DR I 59-61, SD VI 55 57, ND I 23 25, RS III 178-181, 194 196 The Bhā pra (pp 215-216) includes all the divergent views But it defines the Viṣkambhaka first
 - 9 NLRK I 364 Cf Ra-ca (Abhi-śaku p 70) *praveśaka eva viṣkambhakah* |
 - 10 NLRK II 371 372 Sāgara (II 372 373) cites the illustration of Śuddha viṣkambhaka from the Mā-mā (Act IX) and Sankirna viṣkambhaka from the *Rāmānanda* where a Kṣapanaka and a Kāpālīka take part The SD (below VI 56) also cites the same illustration, but the name of the drama is stated there as *Rāmābhīnanda* NLRK refers to the name *Rāmānanda* again in I 385 From the Act *kṣapanaka kāpālīka* there are two more citations below II 3113 and 3117 Citations from the drama also occur in the RS, Śr pra and the Bhā-pra where a Śṛigadita *Rāmānanda* is also referred to For details see SOLRP pp 82 87
 - 11 NLRK II 365 368
 - 12 Bhā-pra p 215 II 15-16 In the first half Śdt reads *sambandho* in place of *sambaddho* of above The second half there, is read as *viṣkambhārthah sa vijñeyah kathām sasyāpi sūcakah* || Śubhaṅkara's reading (San dā p 72) tallies exactly with that of Sāgara excepting in *sangato* instead of *sambaddho*
 - 13 Jagaddhara's reading (Mā mā p 37) of the fourth foot is *yastu (samyak) kāvyārtha sūcakah* | Rucipatī (An rā p 70) gives the verse with Sāgara's reading Śankara (Abhi saku p 208) reads the verse as *yatah kutatcid āyātaḥ sambandhi nobhayorapi* | *viṣkambhakah sa vijñeyah*

kathāmātrasya sūcakah ||

- 14 NLRK I 368 Here a citation is given from the *Nāga-varmānka* of an unknown drama
- 15 NLRK Eng Tra p 62
- 16 NS GOS Vol II p 433, ND p 34 *viś abhīnātyanu sandhānena vrttam upastambhayatīti viśkambhakah |*
- 17 NS GOS Vol II 434 The verse attributed to Kohala has been quoted before Bhā-pra p 215 l 22 *nivesah prathamānke'pi viśkambhasyāvadhāryate |* p 216 l 1 *āda viśkambhakam kuryād iti bhojena darsitam |* ND p 34 *kohalah punar etam prathamānkādāvevecchati |*
- 18 NS GOS Vol II p 434 *tathāhi bījam bindusca prathamam upakṣipeyte, tatra ca prthag janasyālabdha-niveśatvāt sacivādi-gocaratvācca tadupakṣepe viśkambhakasyaivāvasara iti yad ucyate tadankāntareṣvapi mantraguptatāyām tulyam iti tatrāpyanivārīti viśkambhaka-pravesah |* *prastāvanānka madhyavartitāpyuktaiva |* Cf Bhā-pra p 234 ll 11 15
- 19 DR III 28-30, ND p 34, SD VI 62
- 20 NS Eng Tra Vol I p 397 fn on XXI 107
- 20a Śr pra Vol II p 463
- 21 NS GOS Vol II p 433 *prakarane nāyakāpekṣayā pi ā yasah upayogino'pi madhyamā eva sambhavantīti tatra viśkambhakasya bāhulyena sambhāvanam iti |*
- 22 NLRK II 362-363 Cārāyana, as an authority on the Kāmasāstra has been twice referred to in the Kāma-sūtra, I 1 12 and I 5 22
- 22a NLRK II 2789-2790
- 23 Supra, definition of Viśkambhaka
- 24 NS GOS XVIII 33 (KSS XX 32, KM XVIII 35) Abhinava (Vol II p 424) says *anyatra rūpake parimita-kāryopadesāt na tathā praveśakopayoga iti |*
- 25 ND p 35
- 26 We cannot accept the observation of Dr S N Shastri (LPSD p. 66) that the above statement of the ND “does not amount to an established principle of dramaturgy, nor has it any support in Bharata's canons”, for the reasons stated above

III *Ankavatāra* (Garbhāṅka)

- 1 NLRK I 397
- 2 NLRK II 398-399
- 3 Bhā-pra (p 218 ll 16-17) reads *samāpyamāna ekasminnaitāṅkasya* | and *nātyajñair* in place *nātyoktaiḥ* of the NLRK in the second half
- 4 Mā mā p 369 reading differs from that of the NLRK in *ekasminnanke'nyasyaca* |, the second half is found as in the Bhā pra
- 5 NLRK Eng Tra p 62 Bahurūpa in his Rūpadīpikā reads the verse *samāpyamānam ekasminnanke'nyārthatva-sūcanam/samāpyati hi nātyajñair ankavatāra ısyate ||* (on DR I 62) (Taken from Garbhāṅka its genesis and development by Dr K K Datta Shastri, OH Vol VII pt I p 48) Śdt (Bhā-pra p 287 ll 7-9) speaks of two recensions of the NS consisting of 12000 and 6000 verses respectively The present NS however, consists near about 5000 verses
- 6 NLRK II 400-406
- 7 Mā mā p 369 At the end of the Act VIII Makaranda says *astyetat, kintu bhagavati pādamūla gamanamapyā sankate. Jagaddhara comments tadīha bhagavati-pādamūleti sādharana padollekhena mālatyā bhaviṣyat saudāminipārśva-gamanasya sūcanena navamāṅkavatāro'pi sūcitah* | Then the above definition is quoted In the same work (p 79) Jagaddhara quotes another definition of the same
- 8 SD VI 58-59 *ankānte sūcitah pātraistad ankasyāvibhāgatah || yatrāṅko'vataratyēṣo'ṅkavatāra itı smrtah* | After this Viśvanātha remarks *yathā-abhijñāne pañcamānke pātraiḥ sūcitah ṣaṣṭāṅkastad ankasyāṅga-viśeṣa ıvāvatırmah* |
- 9 The Vikram, Kalidas special number, 1960 The fisher man episode in the Abhi-śaku pp 51, 63
- 10 DR I 62 *ankavatārastvankānte pāto'nkasyāvibhāgatah* | Dhanika specifically says *pravesaka-viṣṭambhakādisūnyam* |

- 11 DR (Avaloka), p 33
- 12 Bhā pra p 218 ll 13, 18-20, 22
- 13 SD VI 58-59
- 14 PRYB p 116
- 15 RS III 191-192 *ankāvatārah pātrānām pūi vakāryānuvartī nām / avibhāgena sarveṣām bhāvinyanke praveśanam //*
- 16 NC p 58 The second foot is read *pūi vānkāi thānuvartinām /*
- 17 NS GOS XIX 115, KSS XXI 115, KM XIX 115
- 18 NS GOS Vol II p 421 *yathoktam ankāntara evānko nipatati yasmīn prayogam āsādyā|nātyārtha kathā yogād vijñeyo'nkāvatāro'sau /* Here the word *ankāntare* is misleading, the use of the seventh case ending may be taken to signify in an *anka* But the introductory sentence *kathayaiva* etc, as given below, and also the reading of the NS (given above) suggest that the word *antara* here signifies proximity The whole word may also be grammatically explained as *anyah aṅkah ankāntaram* and then the *adhikarana* is to be taken as *aupaśleṣika* like *vaṭe gāvah suferate* Cf also the view of the ND below
- 19 NS GOS Vol II p 421 *kathayaiva paraspara-śliṣṭayā nubaddho'nkāvatārah /*
- 20 ND I 27 p 36 *so'nkāvatāro yat pātrairankāntaram asūcanam /* In the gloss it is said *avicchinārthatayā sūcanīyārthasyābhāvāt / pravesaka-viṣkambhaka-sūcana rahitam ankāntaram bhavati /*
- 21 NLRK Eng Tra p 62
- 22 NS GOS Vol II p 417 Here also the use of the seventh case ending creates confusion, but the word *yogah* supports our interpretation
- 23 NS GOS Vol II p 417 *yatra tvanke sarveṣām ankānām yo'arīho byalakṣanastasya samhārah sammilitatvena prāptir bhavati so'vatārāṅkah /* This is a part of Abhinava's gloss on *yatrārthasya* etc, of the NS (GOS) XVIII 16 The full verse has been quoted before Abhinava does not accept the traditional interpretation of the verse as

describing an Aṅka (Cf supra Chap VIII, Anka) In his opinion it describes three types of Ankas, as according to the view of Kohala The above illustration has also been cited in the Bhā-pra p 219 ll 1-2

- 24 Śr pra (Vol II), pp 462-463
- 25 Cf supra f n 18
- 26 Śr pra (Vol II) p 471 *garbhāṅka cūlikā nkāvatāra-
viskambhaka-pravesaka-vidhānam* |
- 27 Śr pra (Vol II) p 477
- 28 Supra, second view of Abhinava
- 29 Bhā pra p 219 l 9
- 30 ND I 27, p 36
- 31 ND p 36 *anye tu yatrāṅke anyāṅkānām bijalakṣaṇo'artho'-
avatāryate tam ankāvatāram āmananti|yathā ratnāvalyām* |
- 32 ND pp 36-37
- 33 OH Vol VI pt I Garbhāṅka p 50
- 34 SD VI 20 and below
- 35 Bāl rā Ed Jivananda Calcutta 1884
- 36 RS III 206 211
- 37 NC p 60
- 38 For fuller treatment of the topic vide Dr K K Datta Shastri's article "Garbhāṅka Its genesis and development in Sanskrit" in the OH Vol VII pt I pp 37-58

IV Anka-mukha (Ankāśya)

- 1 NLRK I 408 *sūtranam sakalāṅkānām jñeyam anka mukham
budhair iti|*
- 2 NLRK II 410-412
- 3 Bhā-pra p 218 ll 7-10
- 4 NLRK Eng Tra p 62
- 5 NŚ GOS XIX 116 *viśliṣṭa mukham ankasya striyā vā
puruṣeṇa vā|yad upakṣiṣyate pūrvam tad-anka mukham
iṣyate||* Abhinava (Vol II p 417) ascribes the verse to Kohala
- 6 DR I 62 *ankānta-pātrair ankāśyam chinnāṅkasyārtha-*

sūcanāt/Avaloka (p 32) ankānta eva pātram ankānta pātram/
tena viśiṣṭasyottarāṅka mukhasya sūcanam tadvaśenottarā-
ṅkāvatāro'ṅkāsyam iti / ND I 26, p 35 , RS III 188-
 189

- 7 Śr pra Vol II p 463, Śr pra (Vol II p 477) gives the same illustration as NLRK
- 8 Bhā-pra 214 l 22
- 9 Bhā-pra p 218 ll 1-2
- 10 Bhā pra p 218 ll 7 10
- 11 Bhā-pra p 217 ll 21-22, p 218 ll 11 12
- 12 SD VI 59 60 *yatra syād anke ekasmīnnankānām sūcanā-*
khilā|tad ankamukham ityāhur bijārtha khyāpakam ca yat ||
yatha mālatimādhave etc
- 13 SD VI 60 and below, pp 349-350 It is interesting to note that Viśvanātha here seems to identify Dhanañjaya and Dhanika
- 14 SD below VI 60 p 350 *anye tu ankāvatārenaivedam*
gatārtham ityāhuh /
- 15 NC p 1
- 16 NC p 58

V Cūlikā

- 1 NLRK ll 412-413 *cūlikā samjñā-śabdo'yam nepathya-*
sthānasthātānām (Dr Raghavan's emendation accepted
 NLRK Eng Tra p 72) (The text reads *nepathye*) *kārya-*
vaśād vihitānām ālapanam /
- 2 NLRK ll 414-415 The second quarter of the verse is found in the Bhā-pra (p 217 l 18) Bhoja (Śr pra Vol II p 463) also read *māgadha-sūtādibhiḥ*
- 3 DR I 62 , Avaloka p 32 , ND I 26, p 35, SD VI 58 , NC p 58 These texts maintain that Cūlikā is the *sūcana* (indication) of the *artha* But Sāgara by *arthopakṣepana* means *arthaprakāśana* (l 417)
- 4 NLRK I 416-417
- 4a Journal of the University of Gauhati, Vol III p 18.

- 4b Cf Bhā pra p 294 l 6 Here in a list of *sadasyas* Ścī mentions one *nāndi mangala-pāthoka*
- 5 NLRK I 426 The illustrations of Cūlikā, performed by Sūta and Vandin are cited from the third Acts of the V sam and Mu rā (ll 418 425) and of those where leading characters take part are cited from the Act VI of the V sam and Act I of the *Jānaki-rāghava* where Bhīma and Rāvana respectively, do the job of *artha prakāśana* This contention of Sāgara that even major characters take part in Cūlikā is supported by a reading found in the KSS edition of the NŚ (XXI, III) Here the second quarter of the verse is read as *uttamādhama-madhyamāḥ*
- 6 NLRK II 437 439 The GOS ed of the NŚ defines Cūlikā as *antaryavanikāsamsthāḥ sūtādibhir anekadhā | arthopaksepanam yattu kṛiyate sā hi cūlikā ||* Abhinava's commentary on this verse is not available Sāgara's *yatha pati*, as given above, is not from the Nāṭya-sāstra None of the above two definitions (ascribe to Bharata and Asmakutta) also is exactly similar to that of the NŚ
- 7 NŚ GOS Vol II p 417
- 8 ND p 35
- 9 RS III 182-188
- 10 NC p 58
- 11 RS III 187
- 12 RS p 281 282

VI A general review of the Arthopaksepakas

- 1 NŚ GOS XIX 110-116, KM XIX 108-116, KSS XXI 108-116
- 2 NŚ GOS Vol III p 64, Dr Raghavan also maintains (NLRK Eng Tra p 62, note on I 437) that these verses of the NŚ are later additions from Kohala or some post-Bharata writer
- 3 OH Vol VII pt I pp 41-45 Garbhāṅka
20b

- 4 OH Vol VII pt I p 41
 5 NŚ GOS XXXVII 18 *seṣam uttaratantrena kohalah
 kathayisyati* |
 6 Mm P V Kane HSP p 24
 7 Mm P V Kane HSP p 24
 7a Cf Aṅkāvatāra, supra, f n 18, and the definition quoted
 above that
 8 NŚ GOS Vol II p 421
 9 NŚ GOS Vol II pp 421, 422, 427
 10 Dr K K Datta Shastri, Garbhāṅka, OH Vol VII pt
 I p 46 It may be noted that the Garbhāṅka itself is a
 scene in an Act but came to be recognised later, as
 shown before
 11 Rucipati (An rā p 77) takes Cūlikā as a decorative
 device, *ayam eva cūdikā nāmāṅkārāḥ*
 12 Cf U ca Act II The Act begins with a Cūlikā
 13 NŚ GOS Vol II pp 416-417 *tatī ā cok tam kohalāṁdau*
(Kohalena ?)
tridhāṅko 'ṅkāvatārena cūḍayāṅka-mukhena vā |
arthopakṣepanam cūdā bahvarthairḥ sūta-vandibhiḥ ||
ankasyāṅkāntare yagastvavatārah prakīrtitah |
viśiṣṭa-mukham ankasya striyā vā pūruṣena vā ||
yadupakṣipyate pūrvam tadanka mukham iṣyate |
 14 Cf f n 8 supra
 15 NLRK I 396
 16 NLRK I 306
 17 NLRK I 364
 18 Abhi-śaku p 188 *kyacit pustake tṛtīyah praveśakah itī*
pāṭhah|tatra viśkambhadvayam tṛtīya-catūrtḥayor-ankayoh
śaṣṭhe tṛtīyah praveśakah ityarthah |
 19 Abhi-śaku p 70
 20 DSL p 54
 21 NLRK I 307 (explained before)
 22 DSL p 55
 23 DSL p 54.

- 24 DR I 56 58 , Bhā pra p 214 ll 15 22 , ND I 23 , SD VI 51 52

Chapter X

- 1 NS GOS IV 23, 10 The NS altogether refers to three dramatic representations The title of the first one is not given, it is referred to (I 57) as, *yathā daityāh surairjitāh* Abhinava (Vol I p 26) says of it, *dīmasama-vakāīehāmrgādīnām anyatamah prayogah* |
- 2 Mahā-bhāsyā on Pāṇini's III I 26 *pratyakṣam kamsam ghātayanti pratyakṣam balim bandhayanti* |
- 3 NLRK ll 383-387 *pradhāna-vastu nirdeśād bhavati hi nātakādīnām nāmeti | pradhānasya nirdeśād vastu nirdeśād vā nātakādīnām nāma kartavyam/yathā jānakī āghavam nāma nātakam | āmānandam/vastu-nirdeśāt kunda mālā nāma nātakam/prakaranam api mālātī mādham nāma/vastu nirdeśan mrcchakatīkā nāma prakaranam* | It may be noted that the title *Rāmānanda* neither refers purely to the *pradhāna* nor indicates the theme only Here the name of the *pradhāna* is associated with an indication to the plot
- 4 Bhā-pra p 300 l 3 *nāyakādī* seems to be the intended reading as the title *Rāmābhyudaya* has been cited (l 4) for illustration which contains both the name of the hero and the chief motif of the theme
- 5 Al Sa IX 30 31
- 6 SD VI 142-143
- 7 An rā p 15
- 8 Abhi-śaku p 163

(11) Title of the Anka

- 1 NLRK 387 388
- 2 Vidyānātha also gives names to the Acts of his *udaharana-nāṭaka* PRYB
- 3 Bhā-pra — NLRK

- Gaurīgrha (Act I of Nāgā) p 219 l 1 — l 400
 Citrasalānka (?) p 250 l 16 — ll 2818-2819
 Pumsavanānka (from Chalitārāma) p 250 l 20 —
 ll 2820 2821
 Kulapatyanka (Act II of Udāta-rāghava) p 279 l 10 —
 ll 3111 3112
 Names of two other Acts, Aśvatthāmānka (Act III of V
 sam) and Caitrāvalī (Act I of R V) referred to in the
 Bhā-pra (pp 217, 237 ll 17, 15) are also found in the
 NLRK in different contexts than the former
 SD (with Laksmī tīkā) — NLRK
 Aśvatthāmānka, pp 348, 372-373 — ll 321, 728-729,
 739 respectively
 Grhavrksavātīkā (Act I of Puspādūsitaka) p 419 —
 ll 1714-1715
 Kumbhānka (Act V of Udāta rāghava) p 421 — l 1806
 Vibhāsana-nirbhartsanānka, p 421 — l 1810
 Anutāpānka (Act ? of Chalitārāma) p 422 — l 1825
 Sundarānka (Act IV of V Sam) p 425 — ll 1798 1799
 (For identification of Acts referred to in the NLRK Cf
 Dr Raghavan's notes, NLRK Eng Tra p 71)
 4 Dr G Sastri CHCSL p 97
 5 Dr S N Dasgupta HSL p 717, Sukthankar JBRAS.
 1925 p 141 KR Pisharoti, Nāndī—A note, BSOS Vol
 VI 1930 32 pp 819 20
 6 Mā mā (with the Com of Jagaddhara) p 81
 7 Bhā pra p 287 ll 7-9, for the problem of Ādī bharata
 see the Paper on the topic by Dr S K De, Our Heritage
 Vol I Pt II
 8 NŚ GOS Vol I (Second edition), p 59
 9 Supra Bija (pp 45 47) Nirvahana-sandhi (p 118),
 Pravesaka (p 240), Viśkambhaka (p 253)

Chapter XI

- 1 Mahā bhāṣya as quoted in the *Siddhānta kaumudī*.

- 2 LPSD p 319
- 3 Skt Dr p 326
- 4 NLRK II 1045, 1052
- 5 Abhi-bhā Vol III p 88 *tena pañca vṛttayo dve vṛtti
ityādayo'samvidita-bhāratābhīprāya-pandita sahrdayammanya
paikalpitasadbhāvāḥ pravādā nirastā bhavanti* | Vol I p
269 *dve tisrah pañceti nirākaranāya catsra ityuktam* |
- 6 JOR Vol II pt 2 p 91
- 7 Abhi-bhā Vol II p 451
- 8 LPSD p 325
- 9 DR II 60-61 and also the *Avaloka* on the verse
- 10 Bhā-pra p 12 l 6
- 11 & 12 Abhi-bhā Vol II p 451 The portion *tasmāt
rūpa* (in 12) in the text is read as *tasmāc ceṣṭātmikā
nyāya vṛttir-anyāya vṛttir-vāgrūpā* This is evidently
corrupt The reading offered by Dr Raghavan (JOR
Vol VII pt 2 p 42) from Madras manuscript as
tasmāc ceṣṭātmikā nyāya-vṛttir-anyāya vṛttir vā, does not
appear satisfactory as it omits *vāk*
- 13 Abhi-bhā Vol II p 452
- 14 Abhi-bhā Vol II pp 451 2 *phala vṛttau ca vṛtti samā
nya-lakṣanam vyāpāra rūpatvam yaḍi nāsti tat katham
vṛttitvam | yatkiñcid iha nātye samasti taced vṛttiṣvan
tarbhāyyam tadā bhaved etat| na caivam| rango hi nāma kā
vṛttih | na hi kimcid vyāpāra-sūnyam varnanīyam asti|
mada-mūrchadī varnanāyām aḍi mano-vyāpārasya sambha-
vāt| na hi sarvam nātyam vṛtti brahmatayā samarthamnyam |*
- 15 Śr-pra Vol II p 485 *nāyakopanāyakādīnām mano-vāk-
kāya-krama nibandhanāḥ pañca vṛttayo bhavanti| bhāratā
vimisrā ceti|*
- 16 NLRK II 1048 49

II Characteristics of Different Vṛtti-s

- 1 LPSD Chap VII
- 2 NLRK I 1068

A Bhārati

- 3 NS (GOS) XX 26 , NLRK I 1054 57
- 4 Cf NS GOS XX 32 and 39 *lakṣaṇam purvam u' tam tu vithyāḥ prahasanasya ca* |
- 5 NS GOS XX 28 , NLRK II 1070 71
- 6 NS GOS V 59 *upakṣepena kāvyasya hetu yukti samāśrayā/ siddhenāmantranām yā tu vijñeyā sā prarocanā ||* Cf also V 135
- 7 NS GOS XX 29 see fn thereon
- 8 NLRK I 1073
- 9 NLRK II 1080-86
- 10 NLRK II 1087-91
- 11 DR III 6 , Bhā-pra p 197 , ND p 138 , SD VI 30
- 12 NS GOS XX 31 , NLRK I 176
- 13 Abhi-bhā Vol I pp 249-50
- 14 OH Vol V pt I and Vol IX pt I

B Sāttvatī

- 1 NLRK II 1234 38 , NS GOS XX 41 *yā sāttvateneha gunena yuktā nyāyena vrittena samanvitā ca | harṣotkatā samhrta śoka-bhāvā sā sāttvatī nāma bhavettu vrttiḥ ||* The second foot in the NLRK reads *tyāgena śauryaena* and in the third foot, *harṣottarā* instead of *harṣotkatā* of the NS Sāgara's reading is supported by those of mss of the NS Cf fn 10, 12 below the above
- 2 Abhi-bhā Vol III p 96
- 3 NS GOS XX 42
- 4 ND p 139
- 5 NLRK I 1273 , NS GOS XX 43
- 6 NS XX 44 reads Sallāpa.
- 7 NLRK II 1276 78 *utthāsyāmyam aham tvam (tāvat) darśayāt- manaḥ śaktim | arere praharasya paśyāsmaste śaktim ityādi | samgharṣāśrāyad vāpi prājñair-utthāpako mataḥ |* The first line is from the NS. (XX 45) where it reads :

aham-apyutthāsyāmi tvam etc The second one may be taken as an illustration The third line is similar to the second half of the above verse of the NŚ where the reading is , *iti samgharṣa-samutthas tajñair* . |

- 8 DR II 54 , RS I 265 , SD VI 130
- 9 NLRK II 1279 82 and 1285-86
- 0 NŚ GOS XX 46
- 1 DR II 55 , RS I 267 , SD VI 132
- 2 NLRK I 1288 , NŚ GOS XX 48
- 3 DR II 54 , RS I 264-65 , SD VI 132
- 4 NŚ GOS XX 50 , NLRK II 1298-99 , DR II 55 , SD VI 131 , RS I 266
- 5 NLRK II 1300 02
- 6 ND p 139 *idam ca mānasam karma vicitrābhur-gambhīro-ktibhiḥ prātibdha-kāryā-parityāgāt kāryāntara parigraheṇa samgrāmāya parotsāheṇa sāmādi-prayoga-daivādīnā arisanghāta bheda jananenānyaisca bahubhiḥ prakārair lakṣyata iti* |

C Kaṭṭhikā

- 1 NŚ GOS XX 53
- 2 NŚ GOS XX 54-55
- 3 SD VI 124
- 4 NLRK II 1304 07
- 5 NLRK I 672
- 6 NLRK II 1310 11
- 7 NLRK I 1312 *upasthāpita śṛṅgāram hāsyappravacana prāyam naṁma varṇayantyācāryaḥ* |
- 8 NŚ GOS XX 57-58
- 9 Abhi bhā Vol III 100 101
- 0 NLRK II 1327-30
- 1 NLRK II 2828-32
- 2 NLRK II 1331-32
- 3 NLRK II 1334 35
- 4 DR II 48 50 , RS I 270-76 , SD VI 125-26 , NC pp 68 69

- 15 NLRK II 1336-38 The situation referred to may be
from the third act of the *Mālavikāgnimitram*
- 16 NS GOS XX 60 and Abhi bhā thereon
- 17 DR II 51
- 18 RS I 277 78
- 19 SD VI 127 , NC p 69
- 20 Abhi-śaku with Ra-ca p 225 *nāyikāyāśca netuśca yade-
kante parasparam| sambhogānumatam vākyam narma-
sphotah sa ucyate ||*
- 21 Mā-mā p 273 *narmasphoṭastu bhāvānām dehassthānām
prakāsanam |*
- 22 NLRK II 1338-40
- 23 NS GOS XX 61 *vijñānarūpaśobhādhanādibhir nāyako
gunair yatra| pracchannam vyavaharate kāryavasān-narma-
garbho'sau ||*
- 24 DR II 52
- 25 SD VI 127
- 26 Mā-mā p 290 *kārya-kāranato yatra nāyako gopayet
tanum | narmagarbhah sa kathito ||*
- 27 RS I 279
- 28 NS GOS XX 62 *pūrvasthītau vipadyeta nāyako yatra
cāparas-tiṣṭhet | tamapīha narmagarbham vidyān nātya-
poryogesu ||*
- 29 RS I 279-80 *pūrvasthīto vipadyeta nāyako yatra vā
parastiṣṭhet tamapīha narmagarbham pravadatī bharato hi
nātyaveda-guruh ||*
- 30 NLRK II 1342-43 *navasangama-sambhogo yatra jāyeta
subhruvah | narmasphañjo hyasau jñeyastvavasāna-bhayā-
nakah ||* NS GOS XX 59
- 31 NLRK II 1344 45
- 32 Abhi-bhā Vol III p 100
- 33 DR II 51 , SD VI 127

D Ārabhati

1 NS. GOS XX, 64

- 2 NŚ (GOS) XX 65 There is a third one (66) which according to the editor interpolated
- 3 NLRK II 1348-49
- 4 NLRK I 1350
- 5 NŚ GOS XX 68
- 6 NLRK II 1358-59
- 7 LPSD p 323
- 8 NLRK Eng tra p 31
- 9 Dr M Ghosh NŚ p 409
- 10 Abhi-bhā Vol III p 103
- 11 See "Pusta in Sanskrit Drama and Dramaturgy" (OH Vol IX pt 11) of the present writer
- 12 NLRK II 1364 67
- 13 DR II 57-58 and Avaloka thereon
- 14 SD VI 135 36
- 15 ND p 140-41
- 16 NLRK I 1371 and II 1368 69
- 17 NŚ GOS XX 69
- 18 DR II 59 , SD VI 136 , RS I 284
- 19 NLRK II 1372-79
- 20 NŚ GOS XX 70
- 21 DR II 59 , SD VI 136 , RS I 284
- 22 NLRK II 1380 84 , NŚ GOS XX 71
- 23 DR II 58 , RS I 285 , SD VI 135
- 24 NLRK I 1380, *vira raudrādbhuta prāyair yuktah* /

III Vrtti and Rasa

- 1 NŚ GOS XX 73-74 and footnotes thereon
- 2 NLRK II 1358-62
- 3 NLRK II 1063-67
- 4 Abhi-bhā Vol III p 105
- 5 Abhi bhā Vol III p 452
- 6 HSP p 24
- 7 JOR Vol VII Pt 2 pp 45-46
- 8 DR II 62 , SD VI 122

- 9 RS p 87
- 10 ND p 130
- 10a RS p 87
- 11 Abhi bhā Vol III p 105 *atra sama-sabdah (śabdena ?)*
śānta rasa parigraha itī tadvādīno manyanta | samāśretyanye
paṭhanti |
- 12 NLRK I 1272
- 13 NS̐ KM XX 39 , NS̐ (Eng tra) Dr M M Ghosh
XXI 40
- 14 NLRK II 1258 63 , cf Abhi-bhā Vol I p 273 where
the first verse is quoted
- 15 NS̐ XX 43 and Abhi bhā which runs as *śrngāre viṣaya-*
nimagnam manah na sātīśayam parīsphuratīti |
- 15a RS p 83
- 16 Abhi-bhā, Vol II 452 *karuna-pradhānā bhāratī vrttiḥ*
paridevitatāhulyāt | yattu śrngāra itī kohalenoktam
tan muni-matavirodhā upekṣyam eva |
- 17 NS̐ GOS VI 39
- 18 NLRK II 1972-73 *raudra-bībhatsa-bhayānakāḥ bhāratyā-*
rabhati-viṣayāḥ |
- 19 DR II 62 , SD VI 122
- 20 RS p 87
- 21 NS̐ GOS Vol II Introduction p XX

IV Vrtti and Rīti

- 1 NLRK II 1232-33, 1302, 1346, 1385 respectively , cf
also II 1971 74
- 2 NLRK II 1389 90
- 3 NLRK II 1971-74.

V Nature and Mutual Relation of the Vrtti s

- 1 NLRK I 1386 , NS̐ GOS XVIII 4
sarvesāmeva kāvyānām (nāṭyānām) mātṛkā vrttayah smṛtāḥ |
ābhyo vinisṛtam hyetaddaśarūpam prayogataḥ ||

- 1a NLRK II 1046 47
- 2 San-dā, p 73
- 3 NLRK I 1046 , *Kāvya-mīmāṃsā* (GOS), 3rd ed p 9
- 4 Śr-pra Vol II p 486
- 5 Abhi bhā Vol III p 83
- 6 ND p 135
- 7 DR p 57
- 8 SD p 392
- 9 NLRK I 1048
- 10 NLRK I 1050
- 11 Abhi-bhā Vol III p 91
- 12 ND p 135 *catasra iti caturbhedatvam anyatama-cestāmsa-
prādhānya vivaksayā, aparathāneka vyāpāra-samvalitam ekam
eva vrtti tattvam /*
- 13 DR p 61
- 14 SR p 71
- 15 DR III 2, 4
*pū varangam vidhāyādau sūtradhāre vinirgate /
praviśya tadvadaparah kāvyam āsthāpayen natah ||
rangam prasādyā madhuraiḥ slokaiḥ kāvyārthasūcakaiḥ /
rtum kañcit samādāya bhāratīm vrttim āsrayet ||*
It is interesting to note that Jagaddhara attributes the
second verse to Bharata (Mā-mā p 6) and Rāghava-
bhatta to Dhanika (Abhi-saku p 8)
- 16 NS GOS XX 28
- 17 NS GOS XX 31
- 18 NS GOS XVIII 107 *vithyangaiḥ samyuktam kartavyam
prahasanam yathā yogam /*
- 19 Abhi-saku 13 , NLRK II 1185-86 , DR III 9
- 20 NLRK I 1228
- 21 JOR Vol VI Pt IV
- 22 Abhi-bhā Vol III p 91
- 23 Abhi bhā Vol III p 91
- 24 ND p 36 *prarocanāmukhayor anytrāpi ca rūpakaikadese
prākṛtādīpāthena bhāratī darsanāt prāyo grahanam arthavat /
sarva rūpakabhāvitvāt rasānām ca vāgjanyatvāt sarvarasā
tmakatva /*

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